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# *COLLEGE MUSIC*

AN

INVESTIGATION FOR  
THE ASSOCIATION OF  
AMERICAN COLLEGES

BY

*RANDALL THOMPSON*



WITH A FOREWORD BY

ROBERT L. KELLY

AND SUPPLEMENTARY STATEMENTS

BY MEMBERS OF THE

SPONSORING COMMITTEE

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*Gift of the Association?*

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<sup>1</sup> Resigned, February, 1933.

<sup>2</sup> President Wilkins was unable to attend the final meeting of the Committee, or to participate in the preparation of the report for publication.



## FOREWORD

FOR many years the Association of American Colleges has been making studies within the realm of art, broadly conceived. A number of these, like the one here presented, have been made possible through grants from the Carnegie Corporation.

As a preliminary to the College Music Study, a Sponsoring Committee was selected, whose names appear on an adjoining page. Ernest H. Wilkins was chosen Chairman of this Committee, and under his leadership a tentative outline for the investigation and a general policy of procedure in producing the report were developed. The Sponsoring Committee was fortunate in securing Randall Thompson as the Director of the Study. For two years he worked assiduously at his task, in close collaboration with the Chairman and with frequent reports of findings to the Sponsoring Committee or to an Executive Committee of the Sponsoring Committee, under the chairmanship of Douglas Moore.

This Study is based upon data gathered by the Director in visits to colleges designated by the Sponsoring Committee, representing different types of Music teaching, supplemented by data furnished by numerous other institutions.

In Part I, the Director enumerates several general methods now in use by which the colleges grant credit for Applied Music, and in Parts II and III he sets forth what he considers, in the light of the facts, the best solution of this debatable question. Some of the members of the Sponsoring Committee felt, however, that emphasis should more definitely be placed upon the desirability of such credit. The Sponsoring Committee authorized Howard Hanson, Harold L. Butler, and Paul J. Weaver to prepare statements in defense of this point of view and these statements appear as supplements to Chapters VII,

VIII, and X. The same point of view is held also by John Erskine, Walter E. Hartley, Ernest Hutcheson, G. Bromley Oxnam, and Burnet C. Tuthill.

The Study as it now appears has the general endorsement of the Sponsoring Committee and the Executive Committee of the Association of American Colleges. Acknowledgments are made to the entire membership of the Sponsoring Committee and to Ernest H. Wilkins and Douglas Moore specifically. The Study is indebted also to the large group of colleges which cooperated in the laborious task of furnishing pertinent data.

It is presented in the name of the Association with confidence that it will be found illuminating and stimulating.

ROBERT L. KELLY

*April 1, 1935*

## PREFACE

THE investigation here reported deals with Music in the life of thirty institutions of higher learning. Within these institutions, in accordance with the original purpose of the undertaking, the investigation was limited to matters pertaining to Music in the Liberal Arts college. These institutions were visited during the academic year 1932-33 and the report is a report of that year.

### I

At each college visited, conferences were held with the President or Chancellor, the Dean, the Chairman or Head of the Music department, teachers, and others in authority.

In order to secure essential statistics throughout all colleges visited, the Head of each department or school of Music was asked to furnish certain data in accordance with a list which I had prepared in collaboration with the Sponsoring Committee. The list was gone over in person with the professor in charge of musical affairs at each college. Such information as could be given offhand was noted down at once and any items irrelevant to the case were canceled. By far the greater portion of the data was presented in writing, and much thought and labor were expended by the colleges in the preparation of these several statements. To avoid inaccuracy or misunderstanding in the use of them, a digest of each was sent to the college concerned for checking and revision and later submitted in galley form for final approval. This factual material has served as the foundation of the report.

Owing to the almost universal unpopularity of questionnaires, no all-inclusive list of questions was imposed upon groups of students or teachers. This concession to the prevailing mood was rewarded by an outpouring of facts and opin-

ions. Related specifically to the college at hand, they often surpassed in fullness and frankness what could have been hoped for through any formal set of questions.

With the permission of my hosts, I attended Music classes, seminars, individual lessons, listening hours, rehearsals, concerts, meetings of musical clubs and societies, informal musical gatherings, Chapel services, and also athletic contests, dramatic performances and other events where music was to be found.

The musical equipment of each institution was examined with some care. The type and number of books and scores, instruments, recitation rooms, practice rooms, recital and concert halls were noted. The facilities and arrangements for Music at a given college play an important part in any evaluation of its musical achievements.

On all possible occasions, interviews were held with students, musical or other. The student's class in college, his field of concentration, his special interests or accomplishments were recorded. As far as possible the conversation itself was written down. By writing out each question before asking it, the student's answer could be captured almost word for word. A rapid talker or one whose ideas were especially complex or significant was asked to give his answers in writing, and this challenge was generally accepted in a willing spirit.

The questions varied with each student. Neutrality in questioning was sought at all times. The answers which a student gave prompted other questions related directly to his own problems or opinions. In this way, it was possible to determine and estimate the contribution of a given institution to the musical knowledge of its students and to form an opinion of the effectiveness of its policy and organization in musical matters.

Whenever opportunity arose, important musical themes were played to students in order to test their familiarity with musical literature. These tests were conducted with a good deal of

informality and varied considerably in character and extent. They could not be standardized, even if that had been desirable; for there was not always a piano at hand and the amount of time which students could spare was far from uniform. Furthermore it proved more revealing not to adhere to a fixed selection of material for this purpose. Often the choice was determined by an accidental turn of the conversation; often a pertinent familiar theme would help to overcome a student's shyness and start the ball rolling. These advantages derived directly from the informal method adopted, and compensated fully for the greater activity required in applying it.

No attempt was made to trip up the student. The whole effort was to discover what range of musical familiarity he possessed, by positive means. This principle was abandoned only on rare and perilous occasions when a student chose to turn the friendly enquiry into a battle of wits.

In order to relate academic conditions in Music to those in other departments, visits were frequently paid to classes in English, Fine Arts, Drama, Italian, Esthetics, Psychology, for example. Conferences, often very rewarding ones, were held with teachers from various departments. The musical interest evinced by several departments was often so great that, far from having to beg leave to visit their classes, I was compelled, through limitations of time, to refuse many attractive invitations.

The chief reason for encouraging the study and performance of music in a college is to create and nourish a general musical culture. The musical atmosphere of a college provides an index of progress, and every effort was made to become familiar with the prevailing musical spirit of each locality. The importance of general impressions must not be overstressed, but can not be ignored: no single fact is significant except in relation to other facts and to the situation as a whole. It is hardly the function

of a report to deal in general impressions. I should like to think, however, that through impartial presentation of the facts something like first-hand experience may be gained by the attentive reader.

## II

PART I of the report is descriptive and analytical. Part II presents a discussion of current practices. Part III sets forth in general terms a program for development.

In the course of the investigation, the question most commonly raised by educators and students has been, What should a college attempt to do in Music? Many other questions have been propounded, general and particular. The report is, therefore, rendered in a form designed to give the rapid reader the essence of its argument without intrusive detail. The footnotes and appendices contain the facts upon which the text is based. This separation of data from conclusions implies a confidence in the latter which the author is ready to defend on the basis of the former. It offers some practical advantages. Though the doubtful reader need not accept the conclusions of the text (for abundant data are provided for him to use in forming his own opinions), the trustful need not labor with statistics; the student of one phase of college Music need not read accounts of other phases; and neither the casual reader nor the thorough one need suffer for the other.

The thirty institutions which form the subject of the study are generally referred to as the subject institutions or institutions visited. Except for such statements as clearly refer to American colleges in general, the report is confined exclusively to the thirty institutions visited. Informal visits were paid a few other colleges but a thorough study of them could not be undertaken.

In presenting recorded conversations, I have used *Q.* consistently for myself and *A.* for the person addressed.

Quotations, when anonymous, are from current catalogues or pamphlets, or have been drawn from conversations or correspondence with Heads of Music departments visited.

Since some colleges operate on the basis of semesters and others on the basis of terms, figures concerning credits and costs are, unless otherwise stated, given in yearly or total amounts.

Throughout the report, the expression 'major in Music' refers exclusively to the special concentration on Music in the program of study of the Liberal Arts student. It does not refer to the Bachelor of Music course.

### III

THE report does not dwell on the excellences of college Music. It could have been confined to praise. Nothing, however, was more praiseworthy than the spirit that seemed, at every turn, to want not praise but outspoken criticism, frank discussion of principles, a definition of the function of colleges in general with regard to Music. It would have been possible, and far easier, to write a panegyric. With the good will of the colleges visited themselves, it seemed more useful to lay flattery aside, in favor of other considerations.

A survey dealing with a subject whose manifestations are so numerous can scarcely hope to do equal justice to them all. Music at a single college, even one aspect of it, might have been made the subject of a separate study. Of necessity, the report treats certain aspects of the situation with more thoroughness than others. Special consideration has been given to those questions which were felt to be most in need of it.

Other phases of college Music are dealt with lightly, and still others I have been obliged to rule out. Some teachers, for example, call the roll; others do not. Some choruses use numbered loose-leaf notebooks to hold their music and to prevent loss of time at rehearsals; others do not. Sometimes students are asked to buy their own music; elsewhere an organization's funds may

relieve them of this obligation. The report makes few attempts to comment on this sort of question. A solution adopted in one quarter might be quite impracticable in another.

As many constructive suggestions as possible have, however, been included. Most of them are of a general nature. Any practice which seemed to work well or to indicate a widely applicable solution to a common difficulty has been given a place in the report. In addition, many facts are presented which have not been made a subject of discussion. A number of these are suggestive, and it is hoped that their presentation may prove useful.

#### IV

Most of the questions treated here deal with the place of Music in the formal scheme of colleges as they are, with the strange, arbitrary, optimistic system of bookkeeping which we call credit. The changes in college structure which are now under way, the reorganization of course and credit systems, of degrees, of all the mechanical elements of our national educational methods, may soon make the vocabulary of this report seem obsolete and quaint. In a generation, the idea of setting store by a degree at all may cause the sort of tolerant mirth that our times feel for our grandfathers' pride in the horse-car. We may consider ourselves fortunate if we escape the contempt of future generations for esteeming degrees which come to us, like a lump payment from a Building Society, after a sufficient number of instalments have accumulated to our credit on the books of a university. The handwriting is upon the wall. Experiments with the A.B., attacks on the tyranny of the Ph.D., indicate that change is upon us. I like to hope, however, that in spite of change the place of Music in the scheme of education will not be less. I should be glad to feel that the principles which have guided the formulation of my views would survive mechanical changes in administration; that by reading 'em-



phasis' for 'credit' in these pages, my estimate of the place of Music in the making of a whole man might retain some value in the new era.

I have not extolled Music nor exalted it above the rank and file of college subjects. I could not hope to add to the literature in Music's praise. Nor did the issue call for propaganda. I have proceeded on the basis of the theory, amply demonstrated, that the colleges want Music. Nothing in my visits bespoke a need for further defense of Music as a subject for academic consideration. To try to impress upon students the dogma that Music is a necessary part of a liberal education would have been to promote a standardization foreign to the original intention of the survey. The policy followed has been to emphasize the value of the study of Music rather than the necessity for it.

My aim has been to show, in as many ways as possible, what musical conditions in the thirty colleges visited indicate as the most effective means to increase the value of that study.

The spirit in which the colleges have worked with me toward the realization of this aim has been a steady source of inspiration and encouragement.

## V

I WISH, therefore, to record first my gratitude to the colleges for countless favors conferred. In furnishing information and expressions of opinion and in verifying the proofs of the factual sections submitted (work which often called for the help of many busy persons), the colleges have contributed generously to the documentation of the report. To administrators, teachers, and students, I gratefully acknowledge my obligation, regretting only that the reader can not draw from these pages a picture of their hospitality and friendliness. Several colleges not included in the Study have put important information at my disposal. My appreciation of their helpfulness is hereby cordially expressed.

After the colleges, my closest association in this work has been with the members of the Sponsoring Committee, notably Ernest H. Wilkins, Robert L. Kelly, and Douglas Moore. Their sponsorship commits none of them to agreement with the report as a whole. They have carefully studied it at various stages in its preparation and offered many thoughtful comments and suggestions, as many as possible of which have been incorporated in the report. For these and for their helpfulness in general, I acknowledge my indebtedness to the gentlemen of my Committee and extend to them my hearty thanks.

The full list of my creditors would be a long one. It is a pleasure to express my thanks to Charles K. Wister for valuable assistance in the collection of historical data. For generous counsel and help of many kinds, I want especially to record my gratitude to Edward J. Dent, Frederick P. Keppel, Oliver Strunk, and my brother, Daniel V. Thompson.

RANDALL THOMPSON

*March* 30, 1935

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PART I



## CHAPTER I

### THE OPEN DOOR

THE first thirty years of this century have witnessed in America a nation-wide spread of interest in the arts. In respect to their place in our colleges and universities, their growth has been swift and strong.

'To advocate the inclusion of Music as an essential subject of education is, at the present day, to beat at an open door.'<sup>1</sup> That Music shall be taught is now no question. How it shall be taught is a problem that Music departments and college officers are honestly and modestly eager to solve. The elements of the problem are Purpose and Means. The second of these factors is variable in respect to every institution; for location, type of student and community served, size, income, equipment, Faculty, all enter into decisions as to how Music shall be taught. What it shall be taught for; what colleges can do for this and future generations by cultivating Music, are questions of general interest.

Historically, college Music has grown from early beginnings in two principal directions.<sup>2</sup> From the first tentative offerings of Music

<sup>1</sup> *Music and the Community: The Cambridgeshire Report on the Teaching of Music* (Cambridge: University Press, 1933), Introduction, p. 1.

According to the *Survey of College Entrance Credits and College Courses in Music* (New York: National Bureau for the Advancement of Music, 1930), carried out by the Research Council of the Music Supervisors' National Conference in co-operation with the publisher, 465 out of the 594 colleges and universities investigated offer Music for credit. Three hundred and seventy-one offer courses in Music toward the A.B. degree, and 170, toward the B.S. One hundred and forty-nine offer the B.Mus.

Among the institutions studied and analyzed for the purposes of this report are represented most of the types of Liberal Arts college. The position of Music in college programs is the outgrowth of many factors, but comparisons may be made among these institutions, in spite of their varied characters. No distinction among the policies of institutions need be made here on grounds of size or type of enrolment, for example.

<sup>2</sup> The history of American College Music may be read in brief in the short historical paragraphs of Appendix A, pp. 141-211, below. More comprehensive treatments are to be found in *Grove's Dictionary* (Revised ed., Philadelphia, 1927), VI, *American Supplement*, pp. 169-174 (art. 'Colleges, Music in'); L. C. Elson, *History of American Music* (Revised ed., New York: Macmillan, 1925); and R. Yont, *Status and Value of Music in Education* (Lincoln, Nebraska: The Woodruff Press, 1916).

have sprung in some cases solid major courses leading to Liberal Arts degrees and accessory advantages to college students to whom Music is a welcome but minor concern. In other cases, whole institutions, usually called schools of Music,<sup>1</sup> have been built up, to form immediately, or in due time, a part of the college or university.<sup>2</sup>

There are now, therefore, two types of collegiate organization for the teaching of Music: 1) The department of Music in the Liberal Arts college, and 2) The college or university professional school<sup>3</sup> of Music which, in addition to professional training, assumes the instruction in Music of Liberal Arts students.

The present investigation is concerned with both of these types, but with the second only in so far as it affects the Liberal Arts student.

There is another type of organization for the teaching of Music which sometimes plays a part in the musical lives of college students: the independent school<sup>3</sup> of Music in the vicinity of a college or university. Such schools, though perhaps in no way connected with the administration of a college, may offer opportunity to college students for special work in Music.<sup>4</sup> Sometimes reciprocal relations exist between the independent school of Music and a college or university.<sup>5</sup> The independent schools and conservatories, how-

<sup>1</sup> The Oberlin Conservatory of Music, one of the oldest conservatories in the country, began as an independent institution and has preserved its original name. See Appendix A, art. 'Historical,' p. 181, below.

<sup>2</sup> A school or conservatory of Music made part of a college or university has occasionally been converted into a department of Music, as for example at Carleton, Vassar, Wellesley. See Appendix A, arts. 'Historical,' pp. 150, 200, 205, below.

Generally speaking, the difference between a department and a school of Music is that the department of Music centers its attention on the Liberal Arts students (notably the candidates for the A.B. degree) and does not usually offer the B.Mus. degree; whereas the school of Music centers its attention on students who are candidates for the B.Mus. or other professional degrees in Music but admits Liberal Arts students to its courses. These distinctions in nomenclature are, however, not made universally.

<sup>3</sup> Or conservatory.

<sup>4</sup> Students at Columbia and at Harvard, for example, occasionally supplement their college work, musical or other, by study at independent conservatories or schools of Music nearby.

<sup>5</sup> Early in their history, such relations existed, for example, between the University of Michigan and the School of Music, between Oberlin College and Oberlin Conservatory. See, under these institutions, Appendix A, arts. 'Historical,' pp. 171, 181, below.



ever, offer training in Music of such a different character from that offered in the college course and are in general so far independent of the college aims, that they constitute a special problem, beyond the range of this study.

College or university schools of Music have a double responsibility. They should fulfill, under general academic administration, both the function of the independent professional school of Music and the function of a department of Music within the college. They offer work in Music toward the A.B. degree and, in this respect, are subject to the same general considerations as a department of Music. At the same time, they must provide the more specialized, vocational training which their professional degrees now represent. Such degrees (characteristically the B.Mus.) are awarded on the recommendation of each Faculty by the academic institution with which it is associated.<sup>1</sup> The school of Music government in other respects is usually autonomous. It regularly provides what Music instruction the college students require, and in return the college opens its classes to school of Music students for such Liberal Arts work as they may wish to elect or as may be required of them for the B.Mus. course. These exchanges are often unequal, the college or the school of Music benefiting more, according to the educational standards of the two.

The whole problem of the college or university school of Music with regard to its professional training is different from that of the college Music department. The A.B. student who majors in Music may devote as much as 56 per cent of his college course to Music and closely allied subjects; 44 per cent at least, and usually 60-70 per cent of his time is spent on liberal studies in several other fields. In the B.Mus. course of the school of Music as much as 100 per cent, though usually not over 90 per cent, of the student's efforts may be spent on Music alone, and his concentration is not upon the subject,

<sup>1</sup> Work done in college for an A.B. degree with Music as a major counts toward a B.Mus. degree taken after graduation. The B.Mus. is not, of course, regarded as a graduate degree, but it may be taken after the A.B. in this way with economy of time and money. One year after an A.B. course in Music is sometimes enough to secure a B.Mus. which would otherwise represent four or five years of Music study. Occasionally the order is reversed, and the B.Mus. precedes the A.B. degree on a similar basis.

Music, in relation to other liberal subjects, but chiefly upon one branch of Music, in a setting of other musical subjects.

Students enter the school of Music of a college or university with a different purpose from that with which they enter the college. The entrance requirements to the B.Mus. course usually differ from those to the A.B. course. More entrance credits in Music are generally allowed, and some institutions which do not admit on certificate to their Liberal Arts college, accept certificates for admission to the school of Music. The student body is, therefore, selected often on a different basis, and regularly brings with it a different sort of ambition. A student who hopes to advance as rapidly as possible toward professional, vocational, competence in Music naturally turns to the school of Music, in which he may concentrate from the beginning upon the subject of his choice, rather than to the college, in which relatively little work in Music may usually be done before the Junior year. In the college, he would have to wait for two years before he could hope for as much freedom in concentration upon Music as the school of Music offers him from the start.

It is to counteract a possible excess of youthful professional zeal that the school of Music of a college or university tempers its Music offering with some requirements of more general educational character. The tendency to profit in this way by association with the college has increased measurably under the influence of the National Association of Schools of Music, founded in 1924. Practice in this respect, however, is still far from uniform, and has not as yet, in any case, reached such a point as to affect in any important degree the operation of the colleges themselves. The school of Music has all the problems of an independent conservatory in providing professional and vocational instruction for its members, and in addition obligations to the college with which it is associated, often equivalent to those of a Music department. As the investigation here reported is limited to college Music in relation to the Liberal Arts student specifically, the special problems of schools of Music, in their capacity as professional training schools, must be referred to future study; for they are as complex as they are distinct from those of college practice.

The geographical location of the colleges has influenced their

musical activity, particularly in extra-academic relations. When a college is situated in or near a large town, musical opportunities are usually available either as a result of civic enterprise alone or of combined activity. Colleges remote from urban centers often assume responsibility for providing concerts for both college and community.<sup>1</sup> Large cities sometimes offer opportunities for private work in Applied Music<sup>2</sup> with excellent teachers, relieving the colleges nearby of some or all of their responsibility to provide equivalent instruction. In smaller centers it is sometimes the college which furnishes music lessons to the town, as well as to its own students. These considerations often loom large in the mechanics of department operation. They are not, however, fundamentally a departmental concern. They affect the college as a whole.

The departments of Music at most of the institutions visited are housed and equipped in a way that their fellow departments might well envy. All but six institutions (Amherst, Chicago, Cornell, Fisk, Radcliffe, Virginia) have buildings especially constructed for the teaching and practice of Music, or have remodeled other buildings for these purposes so well that they rival the specially designed establishments.

An independent building for Music is peculiarly necessary. The confusion of sounds which pour from its windows make a Music building a source of reproach among its neighbors; and the conscientious musician is hampered if he feels that he is disturbing others. Music buildings well removed from other buildings are an advantage to people inside and outside.<sup>3</sup>

The need for sound-proof rooms makes the construction of a building expressly for Music advisable. Sound-proofing an existing structure to fit it for Music purposes is a costly undertaking. To put up a new building, the plan and materials of which will prevent waste of money and possible dissatisfaction, is the solution generally adopted. Most of the Music buildings at the institutions visited were built for the purpose which they serve.

<sup>1</sup> See under 'Musical Calendar' by colleges, Appendix A, below.

<sup>2</sup> The name given to the performance of music, particularly to college work in playing and singing. See below, pp. 46-67. It is sometimes called Practical Music.

<sup>3</sup> Independent buildings devoted exclusively to Music and well isolated from other buildings are found at Baylor, Mills, Oregon, St Olaf, Smith, Vassar, and Wellesley.

Some of these Music buildings are larger and more luxurious than the installation of any other department; and some represent the only buildings on the campus devoted exclusively to a single subject. Three factors have contributed to their construction: 1) Some Music departments have proved valuable financial assets, and have sometimes been accorded special latitude in building appropriations in consequence;<sup>1</sup> 2) The increasing regard for Music in this country has made Music departments a favorite among alumni and citizens of the college community;<sup>2</sup> 3) With the growth of a Music department comes the need of adequate recital and concert halls, and it is natural that their construction be coupled with the housing of the department.

The Music buildings at eighteen of the institutions contain at least one concert hall, large or small. A few contain both a large and a small hall (Baylor, Oberlin, Vassar). At all the institutions, chapels and auditoriums are available for musical performances; but at many, the concert hall of the Music building is the general meeting place for the whole student body, and is often more spacious and attractive than any other there. Waco Hall at Baylor is used for daily Chapel, and accommodates all the students. The auditorium in Presser Hall at Bethany was designed for the *Messiah* Festivals, with a stage which holds a chorus and orchestra made up of almost all the students, several of the Faculty, and many others from the town and neighborhood. The concert hall at Converse and Dixon Hall at Newcomb are the chief auditoriums of their colleges. Smaller, more intimate Music halls are used by many institutions for their general lectures, plays, and meetings, whether musical or not (Bryn Mawr, Harvard, Mills, North Carolina, Oregon, and Smith, for example). Used as lecture rooms for large Music courses, these concert halls serve a double purpose, and effect some economy of space. The larger of the two halls at Vassar was designed with this in view, and the platform is so built and equipped that the lec-

<sup>1</sup> In some cases they have financed their own buildings through successful concerts and concert-tours. The new Music Building at St Olaf, for example, was built and paid for mainly out of the proceeds of the tours of the St Olaf Lutheran Choir.

<sup>2</sup> Dixon Hall at Newcomb may be cited as an instance of the generosity of college graduates toward Music. The new Belle Skinner Hall of Music at Vassar was presented as a memorial to a graduate of Vassar by her brother.

turer may address a large class seated in the body of the hall, or a small class seated on the platform. Acoustically, either arrangement is satisfactory. (In respect to acoustics, several other recital halls, notably Paine Hall at Harvard, the Hall for Chamber Music at Mills, and Bridges Hall at Pomona, are admirable.)

Concert and recital halls in addition to any that there may be in the Music buildings exist also separately at Amherst, Columbia, Cornell, Grinnell, Harvard, Iowa,<sup>1</sup> Michigan, Mills, North Carolina, Oregon, Pomona, Smith, Virginia, Wellesley, Yale. Many of these are large and fine, and all are adequate.<sup>2</sup> Almost all of them have stages which will accommodate a large chorus or symphony orchestra, or both. As they generally serve other purposes besides Music, they are often equipped for dramatics, lectures, and projections. In some colleges, the Chapel provides the largest meeting place available for Music (Carleton, Oberlin, Smith, Vassar), and in others, the Gymnasium is used for important musical gatherings (Oregon, St Olaf).

The conduct of courses in Applied Music requires some special equipment in the way of space and apparatus. A heavy investment in pianos, organs, and often other musical instruments, is the rule; and a staff of tuners and repairers is sometimes maintained. Rooms for practice are, of course, included as far as possible in the sound-proof provisions of Music buildings wherever Applied Music is taught.<sup>3</sup> Shelves and lockers for storage of the students' music and instruments are usually provided.

Another type of room is needed for courses in Music History and Literature: listening-rooms for mechanical sound reproduction. Occasionally no special rooms are set aside for this, and class rooms and even concert halls have to be pressed into service for listening to

<sup>1</sup> The hall used at Iowa for the largest musical events is the spacious assembly room of the Union.

At Iowa, rehearsal rooms apart from concert halls have recently been completed, with admirable success. One for the Orchestra and the Band, and another for the Chorus are kept permanently arranged for rehearsals of those organizations. They are 70 x 50 feet, with a 20 foot ceiling.

<sup>2</sup> Their seating capacities, together with those of the other large halls, are listed under 'Equipment' in Appendix A, below, by colleges.

<sup>3</sup> The number of practice rooms available at each institution is listed under 'Equipment' in Appendix A, below.

phonograph records. Sometimes, however, admirable provision of space and equipment of the most modern sort are available. At Vassar particularly these requirements have been studied and supplied with great success. Skinner Hall, the newest Music building visited, is also the most completely and skilfully appointed. Adjoining the Music library, four listening-rooms contain each a piano and a phonograph. The phonograph records and the corresponding scores are wheeled into these rooms from the library, and left there on reserve for the students' use.

At Bryn Mawr a special screen and projector facilitate the exhibition of opaque objects (as well as lantern slides) in class—usually, of course, the page of a score, though this equipment has many other uses, as for example projecting prints, photographs, assignments, or examination questions. Lantern slides are used at many colleges, but opaque projection offers certain advantages. A special screen at Vassar permits projection of slides from the lecture platform through to an audience beyond.

Most institutions have both central libraries (in which there is always some Music material) and departmental libraries.<sup>1</sup> In Music departments these special libraries, usually housed in the Music buildings, are sometimes rich, sometimes adequate, sometimes negligible. Sometimes the department's library contains only the most necessary duplicates of works in the central library; sometimes the department has assumed the chief responsibility for collecting music publications, and the central library is correspondingly weak. Almost any sum can be spent on a Music library; for many desirable works are rare or costly. Considerable judgment has been shown by some colleges (as, for example, Wellesley) in applying the library funds for Music to works which will contribute immedi-

<sup>1</sup> Still another problem arises under the House Plan at Harvard and the College Plan at Yale: the special reference libraries in the Houses and Colleges. In 1932, the Colleges at Yale were not completed, and provisions for their Music libraries had not yet been made. At Harvard, the Houses were equipped with Music as follows:

*Adams House:* 160 books, 82 scores, 150 records.

*Dunster House:* 97 books, 27 scores.

*Eliot House:* 112 books, 12 scores (all symphonies), 82 records.

*Kirkland House:* 152 books, no scores, no records.

*Leverett House:* 115 books, 55 scores plus 12 volumes of piano music, 75 records.

*Lowell House:* 110 books, 411 scores, 600 records.

The generous equipment of Lowell House represents largely an anonymous gift

ately to the growth of the department. In one or two, the temptation to possess some great, rare *monument* has overruled the more practical policy of keeping up with relatively inexpensive, standard, large-edition publications.<sup>1</sup> Not only books and scores concern the Music library, but also phonograph records and pianola rolls. These are to the Music library what photographs and lantern-slides are to the Fine Arts—constant material for teaching and study.

Collections of ancient instruments, even of obsolete design, may be a valuable asset to a Music department. Michigan and Yale possess famous collections. Pomona has a chest of viols which are frequently used by the teachers and students in rendering old chamber music. A loan collection of some importance is deposited in Sage Hall at Smith; and many other departments have single pieces or small groups of instruments of antiquarian or practical interest. Reconstructions, of the Dolmetsch sort, are still surprisingly uncommon in view of their reasonable cost and great utility to students, amateurs, and teachers.

made in the Fall of 1932. The library reports the following schedule of withdrawals of records by students for their voluntary use:

<i>Composers</i>	1932-33	1933-34
Gilbert and Sullivan	285	248
Beethoven	266	262
Brahms	262	268
Bach	206	163
Wagner	166	111
Mozart	147	125
Tschaikovsky	140	121
Sibelius	73	87
Haydn	66	51
Franck	59	58
Schubert	59	72
Debussy	55	43
Strauss, R.	50	52
Others	680	670 (among which no single composer is represented by more than 48 withdrawals).

<sup>1</sup> W. Oliver Strunk, *State and Resources of Musicology in the United States*, cit. p. 122, *infra*, pp. 64-68, contains a valuable index of the distribution of most of the important *monumenta* in college, university, and conservatory libraries. Important and desirable as these works are, they are not indispensable to every institution. Not every college can hope to rival the splendid collections of Columbia, Harvard, Smith, Vassar, Yale. Even a tiny library like that of Centenary may grow to significant dimensions at reasonable cost.

Music Faculties vary greatly in size, from 46 at Oberlin<sup>1</sup> and 33 at Michigan<sup>1</sup> to 17 at Smith, 7 at Harvard, and 2 at Bryn Mawr and Virginia.<sup>2</sup> The principal reason for the great range in Faculty sizes is the variation in stress upon Applied Music. Sometimes as many as two-thirds of the Faculty are teachers of Applied Music only.

Some students choose Music as a major, others elect Music courses to supplement their programs in other fields.<sup>3</sup> Both the primary and the auxiliary function are exercised in almost all the institutions, but with considerable variation in emphasis.<sup>4</sup>

In an A.B. course, Music may be studied for its history, literature, theory, or applications. Most colleges recognize a distinction between Applied Music and other branches of musical study which is not matched by a distinction between the history and the literature, history and theory, or literature and theory. There is a tacit agreement that Applied Music is a special case, and the balance between it and other Music courses has generally been regulated by the establishment of a maximum proportion of credit which may be earned toward a Liberal Arts degree in Music by taking music lessons.<sup>5</sup>

One fruitful aspect of college musical life often quite unofficially

<sup>1</sup> The Conservatory staff, which serves the College.

<sup>2</sup> At Amherst, the Music Department has only one member, but no major in Music is as yet offered by the College.

<sup>3</sup> The course-offerings at the institutions visited are listed under 'Music Courses' by colleges, Appendix A, below.

<sup>4</sup> All except Amherst, Bryn Mawr, Centenary, Syracuse (see n. 1, p. 55, and under 'A.B. course with Music major,' p. 197, below), offer Music as an A.B. major. The term 'major' is used in this report exclusively to describe the special concentration of an undergraduate in one field of Liberal Arts study, and does not include the fully specialized program of the vocational student. It is not used to refer to the B.Mus. course.

For summary descriptions of the Music majors offered, see below, under 'A.B. Course with Music Major,' by colleges, Appendix A; also, in this connection, n. 2, p. 133.

<sup>5</sup> The percentage of Applied Music in the program of an A.B. candidate is not allowed to exceed 14.3 at Amherst (Ensemble only), 6.7 at Barnard, 5.6 at Baylor, 10.5 at Bethany, 0.0 at Bryn Mawr, 12.9 at Carleton, 9.9 at Centenary, 0.0 at Chicago, 6.5 at Columbia, 7.3 at Converse, 6.7 at Cornell, 7.7 at Fisk (actually 0.0; see Appendix A), 18.4 at Grinnell, 0.0 at Harvard, 21.7 at Iowa, 10.0 at Michigan, 6.5 at Mills, 0.0 at Newcomb, 8.3 at North Carolina, 8.1 at Oberlin, 6.5 at Oregon, 12.7 at Pomona, 0.0 at Radcliffe, 6.3 at St Olaf, 10.0 at Smith, 12.8 at Syracuse, 8.3 at Vassar (13.3 including Interpretation), 5.0 at Virginia (Ensemble only), 0.0 at Wellesley (1.6 including Interpretation), 6.7 at Yale.

Omitting from consideration the six institutions which give no credit for Applied Music (Bryn Mawr, Chicago, Harvard, Newcomb, Radcliffe, Wellesley), the arith-



associated with the formal administration of Music teaching, is Group Music, the organized activities in Music of groups of college students.<sup>1</sup> Every college has some musical organizations under its wing; and many have the pleasure of seeing their fledglings fly alone. Among college glee clubs, choruses, and orchestras, some are cheerfully supported by financial grants from the colleges, or their alumni and friends, and their membership is cultivated by offering some academic recognition to these organized pursuits. Some others not only meet their own costs of operation, but carry on their affairs without the encouragement of college credit.

The activity of colleges in offering concerts has been touched on briefly.<sup>2</sup> Some colleges do a great deal in this way both by engaging professional groups or soloists and by offering instrumental and vocal performances by Faculty, students, community, and their combinations.

Some Music departments make a good deal of their membership in the academic life of the college.<sup>3</sup> Apart from their strictly academic life, though often reinforcing it effectively, at least one club, society, fraternity, or sorority whose interests are primarily musical is sponsored by most of the institutions visited. Occasionally several such organizations are found in a single college. Though sometimes confined to students and teachers of Music, their membership often includes musical persons from other departments.<sup>4</sup>

The avowed aims of Music departments in American colleges may be summarized briefly as an effort to increase the consciousness of the American community in respect to Music by encouraging 1) More general appreciation, 2) More general knowledge, 3) More general ability in practice. Less universally pursued is the cultiva-

metrical average of the proportion of Applied Music admitted in A.B. courses in the other 24 institutions is a little over 9 per cent. The maximum allowance is found at Iowa, where over one-fifth of an A.B. course may be made up of Applied Music.

Details concerning the administration of Applied Music are set forth by colleges in arts. 'A.B. Course with Music Major' and 'Applied Music,' Appendix A, below.

<sup>1</sup> See below under 'Organizations' by colleges, Appendix A, and Tables IV-VI.

<sup>2</sup> See pp. 6, 7, above; also under 'Musical Calendar' by colleges in Appendix A, below.

<sup>3</sup> Some examples of joint enterprises of Music with Classics, History, Fine Arts, etc., are noted under 'Departmental Exchanges' in Appendix A, below.

<sup>4</sup> These organizations are listed under 'Clubs and Societies' by colleges in Appendix A and discussed briefly in Appendix B, §42, pp. 244-246, below.

tion of 4) Musical scholarship, and 5) Musical composition. Increased emphasis upon Music in the elementary schools has created a demand for college graduates with some musical training, and courses in Music Pedagogy<sup>1</sup> are offered to meet their needs by a considerable number of colleges.<sup>2</sup>

<sup>1</sup> The courses of this type offered at the institutions visited are listed, by colleges, under 'Music Education,' in arts. 'Music Courses,' Appendix A, below. See also Appendix B, §41, pp. 242-244, below.

<sup>2</sup> In Appendix A, below, statements of the special disposition of the departments are given under 'Aims' by colleges, generally in the words of the departments' Heads or of their publications.

CHAPTER II  
COURSES IN THE  
HISTORY AND LITERATURE OF MUSIC

I. CONTENT

THERE are two sorts of primary document for the study of the history of music: 1) Written musical tradition, and 2) Oral musical tradition. Together these traditions constitute the literature of music. Their organization and interpretation are the basic functions of the musical historian. Studies in the history of music and its literature are inseparably bound together.

In History of Music courses, formal historical facts about music dominate the work, and musical compositions are treated as incidental. In studying the Literature of Music, the musical compositions are given first place, and historical facts about them are made secondary. In the typical course in the History of Music, a composition is treated primarily as a historical fact, and judged secondarily as a work of art. In the corresponding course in the Literature of Music, it tends to be looked at as a work of art first, and as a historical fact second, if at all. Broadly speaking, the difference is only one of emphasis, and few efforts are made to teach either History or Literature apart from the other.

The record of music in the early stages of civilization is less complete than the records of more material arts. Musical notation was not organized until late in its history, and records of early music are still a field for research and surmise. Young as its written story is, however, music has been so intensively active in the last thousand years that its full history almost defies formulation. Its documents and many of its sources are hardly known. The archives are full of unknown, unpublished works, many of them written by some of music's greatest minds; but such a quantity of musical literature is already available that the most eager student and listener cannot hope to experience more than a fraction of it within a single lifetime.

The study of the history of music requires study of the literature

of music; this in turn requires study of the theory of music. *Ergo* studying the history of music requires a knowledge of Theory. Ability in musical performance is assumed to be an indispensable asset in the study of Theory, and hence it is often supposed that the study of musical history requires some ability in playing or singing. On the basis of this assumption have been built up the standard college practices in Music History and Literature, and that curious blend of the secondary considerations of each, the Appreciation of Music.

Courses in History and Literature of Music are widely offered. At least one is available at each of the subject institutions; at some, several courses dealing with History or Literature or both are found, variously designed for the three types of enrolment which they have to meet: 1) Music majors only, 2) Music and other majors, 3) Other majors only.

In each of the subject institutions, at least one course offers a survey of the History, Literature, or Appreciation of Music. These courses are normally wide open to the general student, without qualification.<sup>1</sup> In all these introductory survey courses, the student is made familiar with the vocabulary of musical discussion, and the terminology of music—'rhythm,' 'pitch,' 'melody,' 'counterpoint,' 'harmony,' 'tempo,' etc.—loses its formidable character. The amount of time devoted to these considerations varies, but the outlines of courses of this kind show that there are three usual methods of procedure. 1) Technical terms may be taught in the first few meetings of the course. 2) Sometimes the whole of the first semester is devoted to these details. 3) Sometimes they are dealt with incidentally, one by one, throughout the course, at the teacher's discretion.

The number of lectures devoted to preparatory explanations varies greatly. At Columbia,<sup>2</sup> the *Survey of Music* is divided equally into

<sup>1</sup> Except as to years available, discussed below, pp. 27-29. When more than one course of this sort is offered, there is often a prescribed order of election.

<sup>2</sup> From the standpoint of course offerings, Barnard and Columbia cannot be regarded as separate institutions; for Barnard students attend the same lectures and recitations as Columbia students, except when the enrolment from each institution is so large that the class has to be divided. In that case, the same course is simply given in two divisions, one for Barnard and the other for Columbia. Radcliffe students share some courses with Harvard students; and other courses offered at Harvard are offered also by the same instructors at Radcliffe. Regulations governing election of courses are in general the same at Barnard as at Columbia, at Radcliffe as at Harvard; and in counting the institutions at which a given practice prevails Columbia may be

1) Study of terms through musical experience, and 2) Study of musical history through the knowledge of terms thus acquired.<sup>1</sup> The detailed study of early music is thus postponed until the opening of the second half-year, and by that time the student is less likely to be baffled by plain-song and polyphony.<sup>2</sup>

The term 'survey' is applied to courses in the History, Literature, and Appreciation of Music which aim to cover the essentials of musical achievement in series. The choice of a catalogue title for one of these courses is often a difficult matter for the teacher. Some of the commonest solutions are *History of Music*, *Literature of Music*, and *Appreciation of Music*. The first two are often linked to form *History and Literature of Music*; often too, the first and last, to form *History and Appreciation*.<sup>3</sup> Through over-use, the term 'appreciation' has fallen into some disfavor. It is generally avoided in course titles, but the ideal of appreciation is latent in the names *Music in the Modern World* (Chicago), *Survey of Music* (Columbia), *Typical Forms and Styles of Instrumental Music* (Harvard), *The Lure of Music* (Oregon),<sup>4</sup> *Music as a Literature* (Vassar), *Introduction to Musical Literature* (Wellesley). 'Appreciation' is used (or avoided) as the name of a course *open to laymen*, dealing with musical theory, acoustics, literature, history, esthetics, and incidental subjects, in any proportion, in which these subjects are treated as conducive to personal enjoyment or appreciation.

## II. METHOD

THE literature of music, divisible broadly with respect to function into Sacred and Secular, may be divided naturally on fundamental technical grounds into three great branches, 1) Vocal, 2) Instru-

understood to include also Barnard, and Harvard, Radcliffe, unless an exception is specifically indicated. These combined Departments, shared by two institutions, tell as single agents in respect to almost all Music practices, and may generally be taken as units.

<sup>1</sup> The first half of the course is sub-titled, *Materials of Music*, and the second, *History of Music*. A similar plan is followed at Smith, in *Appreciation of Music*, and occasionally elsewhere.

<sup>2</sup> See p. 19, below.

<sup>3</sup> *Literature and Appreciation*, though not obviously incompatible, form a combination not encountered in any course titles.

<sup>4</sup> Discontinued. Since 1932, the equivalent course has been called *Problems in Music Appreciation*.

mental, 3) Vocal and instrumental combined. The survey course usually aims to cover as much of these main types of music as time and facilities permit. Wherever the course starts, whether with the theories and discoveries of the Ancient World, or with Gregorian Chant, Palestrina, or Bach, the teacher is forced to choose from an abundance of riches. Vocal music may be designed for one voice, for unison chanting, or for a combination of voices, men's, women's, or children's, separately or united. Music for one voice or for many may be accompanied by almost every type of instrument, as well as unaccompanied. In the instrumental branches there is music for woodwinds, brasses, percussion, strings, and keyboard instruments to be dealt with. No one of these branches (Sonata, Symphony, Opera, Madrigal, for example) could be covered fully in one year's study, even by an advanced student.

In addition to the store of musical literature itself, there is a great quantity of reading matter devoted to the science and history and criticism of all branches of music, including biography, analysis, bibliography. There are dictionaries, encyclopedias, thematic indexes, and reference books of many kinds with which the student is sometimes encouraged to become familiar, and collateral reading is sometimes extended far beyond any list of books in whose titles the word 'Music' would appear.

It is courageous to attempt a one-year survey of so much territory. Not all the subjects of the course need, however, be treated with the same degree of thoroughness. It is, indeed, impossible to do equal justice to all parts of a program of this sort. The success of some survey courses depends on an even distribution of emphasis, with the point made clear that justice is not being done; and of others, on an uneven treatment, the value of those courses deriving largely from their departures from the strictly 'survey' program.

Normally, the teacher begins with the definition of essential terms, and then goes on to the treatment of the literature and its history, usually in one of these systems: 1) By Composers, a) in chronological order, b) (exceptionally) in the reverse of their chronological order; 2) By Musical Forms, examples of each being studied chronologically, in the order of their composition; 3) By Musical Media, examples of each being studied chronologically.

Teachers of survey courses report that the chief difficulty of the normal chronological order is that the music first studied is apt not to arouse the interest of the average student. If he has had little or no musical experience, the music of early periods may even prove discouraging to him. This is not a defect in the early music. Plain-song, Palestrina, and Bach, the starting points in most survey courses, represent three high peaks in musical achievement; but it is a pity to present them prematurely. To avoid doing so, the chronological orders, 2) by Musical Forms, and 3) by Media, are sometimes adopted. The reverse-chronological order is followed only at Newcomb, where both the *General History of Music* and the *Appreciation of Music* are taught backward instead of forward through the centuries.<sup>1</sup>

Courses which follow the normal chronological order (i.e., that in which the seventeenth century follows the sixteenth, and the eighteenth century precedes the nineteenth) often start with Folk Music. This avoids the initial difficulties with early polyphony. Folk Music is generally acceptable to the beginning listener, and is found to provide a good deal of useful introductory experience. When a class joins in singing a folk melody, it gains familiarity and understanding at the same time in that pleasant process. Folk Music provides an agreeable introduction to many elements of music at their simplest, and leads the student gradually on into more complex or less spontaneous forms. Polyphony, for example, is illustrated by one simple round, then by a gradually advancing series of rounds, canons, fugues, motets, and other polyphonic works. In this way, while the student centers his attention on some definition or technicality of the music, his ear is becoming accustomed to its sound, and consciously or unconsciously he absorbs it.<sup>2</sup>

### *Organization of the Course.*

#### *Lectures.*

Courses in History and Literature of Music are generally organized on the basis of lectures, conducted formally or informally. Espe-

<sup>1</sup> For the principle behind this method, see Leon R. Maxwell, 'Teaching Music History Backwards,' in Music Teachers' National Association, *Proceedings*, XV (1920), 173-180.

<sup>2</sup> See p. 17, above.

cially in survey courses, the size of the class, the mixed nature of the enrolment, and the amount of ground to be covered call for an orderly presentation of subject matter and balance between clarity and depth which are most easily achieved through well-planned lectures. Musical examples are commonly introduced. Sometimes a part of each hour is regularly given over to playing music; sometimes the musical illustrations are distributed through the lecture. Their number and length usually depend upon the student's opportunities to familiarize himself with the music outside the class.

#### *Assistants.*

Owing to the large enrolment common in History and Literature survey courses, an assistant to the teacher in charge is employed at several colleges (Columbia, Harvard, Michigan, Oregon, Smith, Vassar, Wellesley, Yale). The status of these assistants varies: some have faculty rank, others are graduate students. Occasionally an undergraduate who has taken the course before is pressed into service; and at one college the post is filled by the Department's Secretary, who took the course as an undergraduate.

Assistants can make themselves useful by taking the attendance, correcting papers, and carrying out the routine tasks expected of them in college courses generally. The appointment of an assistant sometimes results in some loss of personal contact between the teacher and his students; but the mechanics of a large survey course in Music make a helper almost indispensable. In the process of supervising drill-hours and listening-hours, the care and arrangement of records and scores, the preparation and performance of music in class, and lending a hand at examination times, assistants release their seniors for more important work, and through association and experience prepare themselves for heavier responsibilities later on.

#### *Seminars.*

At a few colleges, one or more courses are conducted as seminars (Baylor, Columbia, Cornell, Michigan, Newcomb, Smith, Vassar). The word 'seminar' serves in this connection to indicate courses



made up of free discussions, supplemented by special investigations and reports by individual students.

*Music Illustrations.*

Three methods are commonly used to give the student first-hand acquaintance with the musical literature under discussion: 1) The use of musical illustrations during the lectures;<sup>1</sup> 2) Devoting regular meetings of the class to the performance of illustrative music;<sup>2</sup> 3) Establishing a) special listening-hours, under supervision, b) listening facilities alone, without supervision, c) listening facilities with partial supervision.<sup>3</sup>

<sup>1</sup> Musical illustrations are usually given by 1) Piano, a) solo, b) four-hands; 2) Phonograph; 3) Radio; 4) Organ; 5) Pianola. They are often accompanied by the use of 1) Scores; 2) Outlines, a) in the students' hands, b) on the blackboard; 3) Stereopticon slides or opaque projection.

The number of musical illustrations during a lecture varies from course to course and often from lecture to lecture. In the *Introduction to Music* (Iowa), the amount of actual lecturing may be as little as 12 minutes, the rest of the hour being devoted to the performance of music. In the History and Literature courses at Yale, also, a large part of each lecture is devoted to performance, and little study of the music outside the classroom is required. In *Appreciation of Music* (Centenary) and *Music in the Modern World* (Chicago), the lecturing is limited to a few explanatory remarks, most of the hour being given over to phonograph music. Questions from the class are encouraged, but the chief emphasis is placed on listening.

<sup>2</sup> Sometimes, as in the *Survey of Music* (Columbia), the *History and Development of Choral Music* (Harvard), *Music as a Literature* (Vassar), music is performed during a lecture to illustrate the lecture subject. In addition to music played in the classes, special hours are then arranged for continued, intensive study. The *Survey of Music* (Columbia) meets three times a week. The schedule of lectures is so arranged that small section-meetings of the class may be devoted to study of the music under the supervision of an assistant to the lecturer. These meetings are called 'drill-hours.' They offer the student opportunities for repetition and formal analysis of the music, and consideration of the details of its composition. In the *History and Development of Choral Music*, the Harvard and Radcliffe classes meet separately twice a week for lectures and once a week, 'at the pleasure of the instructor,' jointly, to sing over the music under discussion. No attempt is made to train the singers either as soloists or as choristers. The music is sung at sight, and rarely sung at two consecutive meetings, except for long or difficult works. This provides first-hand experience of a considerable quantity of choral music. *History of Choral Music* (Columbia and Barnard) offers a similar 'singing-hour.' It may also be elected by itself, and carries a small amount of credit.

<sup>3</sup> In *Appreciation of Music* (Oberlin) and *History of Music* (Oberlin), phonograph records of music under consideration are placed 'on reserve' in the listening-rooms, where the student is free to avail himself of them at any time. Students are given lists of compositions and themes to learn in this way, and are examined periodically on their use of the records by means of 'recognition-tests.' In *Music as a Literature*

*Outside Listening.*

Sometimes the lack of equipment stands in the way of outside listening. Rooms and phonographs may be lacking; or if the records are not available in duplicate, the instructor may be reluctant to turn them over to his students. When a phonograph is at hand, and there are plenty of records, their use is generally a part of the outside preparation for the class.<sup>1</sup> In some colleges, the risk of wanton breakage by students is overcome by the supervision of scheduled listening-hours. Supervision offers other advantages: 1) It tends toward thoroughness, 2) It enables the student to ask questions and get answers, 3) If the equipment is small, supervision helps to make it serve, and saves wear and tear upon it, in any case. On the other hand, absence of supervision provides 1) A more personal approach to the music on the student's part, 2) Repetitions at will; and 3) If a student dislikes to 'take music to pieces,' there is no one to make him do so; while 4) The absence of supervision makes it his responsibility to get what he can out of the music on his own initiative.

Supervision may be informal (Smith), or a systematic drill (Columbia, Vassar). When the listening-hours are directed by a supervisor, more detailed analysis of the music is possible. Supervised listening-hours are usually scheduled; when they are not supervised, students may generally play the records at their own convenience. In *Appreciation of Music* (Smith) and *Music as a Literature* (Vassar), a special instructor supervises regular drill-hours for students,

(Vassar), both drill-hours (cf. n. 2, above), and listening-hours enable the student to gain familiarity with the music and to grasp the details of its construction. The drill-hour is supervised by an assistant to the lecturer; the listening-hours are not supervised. The student is at liberty to use the listening-rooms at any time, and scores as well as records are placed on reserve for this purpose. (For special equipment in use at Vassar, see plate opposite.) In the History and Appreciation courses at Iowa, no listening-hours are fixed, since most of the lecture period is given over to the performance of music. (Comparatively little outside reading is required in these courses.) The use of the collection of phonograph records (unusually complete; see under 'Equipment,' p. 169, below) is encouraged but not required.

<sup>1</sup> A men's college not visited writes: 'Our experience argues warmly for the giving out of records for the use of Music undergraduates. This method is followed here regularly. The records are widely drawn, and the breakage and loss are thoroughly negligible. Our supply of records is very large, and the fee for the drawing of them for a year is very low. The results seem to justify the method.'

Damage resulting from the withdrawal of records tabulated in n. 1, pp. 10, 11, above, amounted (1932-33) to one scratch. A duplicate record was supplied by the student responsible.



### SPECIAL EQUIPMENT AT VASSAR

Skinner Recital Hall control cabinet, governing auditorium phonograph, radio (provided for), organ player, piano player, and stereopticon.

Phonograph record truck, swivel castors, with racks for records and card labels, and shelves for musical scores.



and is also available at certain hours for consultation and special coaching. (These special instructors serve also as curators of the phonograph records and equipment.) The establishment of a regular schedule of special drill-hours does not, therefore, necessarily preclude the use and study of records at other times.

Generally speaking, the study of musical literature outside the classroom varies in inverse proportion to the amount of music performed during the lecture periods. The more the music is played in class, the less outside listening is required, and the less technical are the demands made concerning it.<sup>1</sup> The more fully the lecture is devoted to the discussion of music and musical history, the more outside listening is ordinarily required, and the more technical the demands which are made concerning it.<sup>2</sup>

#### *Use of Scores.*

In an advanced course in History or Literature of Music, use of scores by the student is imperative, and students in advanced courses are naturally expected to be able to make use of them. With a little practice, a student who can read piano music can read vocal or orchestral scores quite well. Analysis of quartets, symphonies, oratorios, operas, and other scores is an important part of most advanced work of this kind.

To expect the use of scores in elementary courses open to the general student is less usual; yet in some colleges (Cornell, Columbia, Fisk, Harvard, Radcliffe, Smith, Vassar, Wellesley, and others), every effort is made to place scores in students' hands, whether they can read music or not. To a good many students, a piano or orchestral score is bewildering; but teachers remark repeatedly that even if a student 'cannot read a note of music,' he seems to derive some

<sup>1</sup> An exception should be noted at Michigan. There, in both *Introduction to the Literature of Music* and *Symphonic Literature*, though much music is played in class and little outside listening is required ('owing to the lack of sufficient laboratory equipment'), the approach is unusually detailed and analytical. The teacher has prepared minute analyses of the music to be studied. These are placed in the hands of the students, to be followed while the music is being played.

<sup>2</sup> Cornell provides an exception to this rule. In *The Art of Music* and *History of Music*, the teacher frequently devotes a large part of the lecture to a detailed discussion of the music and its history; the use of records out of class is largely at the option of the student, and the final emphasis is not so much upon the student's grasp of details as upon his general comprehension of the music.

benefit from following the pattern of the notes upon the printed page. Certainly at least the broad outlines of the music can be grasped quickly in this way by a beginner.

Students sometimes become interested in the mechanics of scores which they study, and feel that from the point of view of analysis they are greatly aided. Professor C. G. Hamilton, of Wellesley, says that he always has all the students in his survey course in Music History study the vocal scores of oratorios, masses, operas, and requires them to report on their findings, whether they can read music or not. 'The student can see at least the proportion of instrumental passages, choral passages, solos, duets, trios, and other combinations, and learn to identify the repetitions of themes. Surely almost any student could tell whether all the singers sang the same words at the same time; whether the development of a certain section was slight or extensive; and whether the various movements were slow, fast, long, short, accompanied or unaccompanied, harmonic or contrapuntal in style.' All this is felt to contribute to a student's understanding and enjoyment of the music, and to open up one path by which he may explore the music on his own initiative.<sup>1</sup>

#### *Textbooks and Collateral Reading.*

In some courses, a textbook is used, with outside reading assigned, a chapter or so at a time. In others, textbooks are used, and general outside reading is required.<sup>2</sup> In others, outside reading is required, but no textbook is used. Sometimes neither textbook nor outside reading is employed.

### III. REGULATIONS

Most courses in History and Literature of Music are open to all students, though not always as free electives. In the institutions

<sup>1</sup> Any extensive use of scores is conditioned, of course, upon their being available. At Chicago, a solution is offered by the University bookstore, which maintains a lending library from which, for a nominal sum, students may borrow any scores they need.

<sup>2</sup> At Newcomb, the student of *Appreciation of Music* submits a weekly report card showing the author, title, and number of pages read, of books read during the week. The same is true of *General History of Music*.

At Wellesley, 'a topic is assigned every two or three weeks, with suggested read-

## Courses in the History and Literature of Music 25

studied for this report, about fifty-five of these courses are free electives; forty have prerequisites in Theory, History, or both; fifteen are for Music majors only; and ten are for general students only.

At each institution, at least one of these courses is open to students without previous training in Music. One such elementary course is offered by twelve colleges (Baylor, Bethany, Bryn Mawr, Columbia, Converse, Grinnell, Pomona, St Olaf, Smith, Syracuse, Virginia, Yale). Two such courses are offered by twelve other colleges (Amherst, Carleton, Centenary, Fisk, Iowa, Michigan, Mills, Newcomb, North Carolina, Oberlin, Vassar, Wellesley). A choice of three or more of these free-elective, introductory courses is offered by four institutions (Chicago, Cornell, Harvard, Oregon).

The regulations which govern these courses might be supposed to follow some regular pattern, but they do not do so. Restrictions hem them in, except in the few cases in which they represent all that a college offers in this field.<sup>1</sup>

A student majoring in Music is sometimes required to study both Appreciation and History of Music (Carleton, North Carolina). In other colleges he is excluded from the Appreciation course or its equivalent (Converse, Grinnell, Mills, Oberlin, Oregon) as being too advanced for it.

Prerequisites to courses in History and Literature of Music are frequently administered flexibly and sometimes waived altogether.<sup>2</sup> In general they apply chiefly to advanced historical courses. In a few cases, however, even introductory courses may not be elected until the student has had one or more courses in Theory. Prerequisites are of three kinds: 1) Courses in Theory, 2) Elementary (and sometimes intermediate) courses in History, Literature, and Appreciation, 3) Courses in Applied Music.<sup>3</sup>

ing,' in the *History of Music*. 'As a result of these readings, each student brings to a given appointment an outline of what she is prepared to say when called upon to discuss the topic. The outline cards are handed in at the conclusion of this meeting.'

<sup>1</sup> Group I, pp. 29, 30, below.

<sup>2</sup> In estimating their extent, it is important to remember that when the enrolment in a course is confined to students majoring in Music, the necessary introductory work is usually dictated by the program which they follow, and the catalogue entry for the course need not, and usually does not, list prerequisites.

<sup>3</sup> Election of an advanced course may require both Theory and History as preparation, and some Applied Music is occasionally required in addition.

## THEORY AS PREREQUISITE

THEORY is prerequisite to some courses in History, never to courses in Appreciation. Sometimes even the initial History course may not be taken until the student has completed a course in Theory. Sometimes it may be taken without previous study of Theory with the understanding that it will not then admit a student to all the more advanced History courses (Columbia, Oberlin, Vassar, Wellesley). Appreciation courses have no prerequisites of any kind,<sup>1</sup> except that a sequence must sometimes be taken in a prescribed order (Bryn Mawr).

## HISTORY, LITERATURE, AND APPRECIATION AS PREREQUISITES

WHEN both Appreciation and History are offered and the student is permitted to take them both, the Appreciation course is generally expected to precede the History (Carleton, Newcomb, North Carolina). Sometimes the Appreciation is definitely prerequired, except in cases of exceptional students (Smith).

When a general History of Music is offered, it is often prerequisite, either alone or in combination with Theory, to subsequent specialized courses in History. Occasionally either the History or the Appreciation course serves as preparation; but when both are offered it is usually the History which leads to subsequent courses. Exceptions to this may be noted at Columbia, Harvard, and Vassar, where the Appreciation courses are the usual path to specialized courses in History and Literature. This means that more emphasis is laid on the content of the literature than on its history in preparation for further study. Elsewhere Appreciation seldom serves as preparation for later, specialized courses.

<sup>1</sup> There appears, indeed, to be some tendency to make Appreciation precede or accompany the study of Theory. This requires special adjustment since Freshmen are not always permitted to elect courses in Appreciation or History and Literature of Music. An elementary Theory course is almost always open to them. Freshman teachers report that the immaturity and lack of musical experience of their students make Theory teaching difficult. In order to compensate for this lack of musical background, elements of Appreciation have to be introduced in initiating the student into musical theory. At Vassar, the first few weeks of the elementary Theory course are almost entirely taken up with general musical considerations. At Iowa, the initial course is devoted to Theory, Appreciation, History, and performance, equally. At a few other colleges, a part of each Theory lecture is reserved for general discussion of music and details of its construction.



APPLIED MUSIC AS PREREQUISITE

A CERTAIN amount of Applied Music is sometimes demanded for admission to courses in History and Literature. When Applied Music is required of students concentrating in Music,<sup>1</sup> prerequisites of this sort are automatically fulfilled by Music majors. At Smith, however, it is specified that an advanced course in the History of Piano Music (for Juniors and Seniors) requires both the *General History* (with its prerequisites, *Appreciation* or *Elementary Harmony*) and a fairly advanced course in piano playing.<sup>2</sup>

Smith is unique in this requirement of individual instruction in Applied Music to precede one of its courses in musical literature. Amherst is unique in making a somewhat similar requirement with regard to instruction in Group Music:<sup>3</sup> there the election of either of the courses in History and Literature must be preceded or accompanied by membership in the Chorus or Orchestra.

YEARS AVAILABLE

ADVANCED courses are naturally reserved for Juniors, Seniors, and graduate students. An advanced course may be more difficult or call for a degree of maturity which is not expected of Freshmen and Sophomores. The election of advanced courses tends to take care of itself, 1) Because they are confined to upperclassmen, 2) Because of the number of prerequisites, which automatically exclude lowerclassmen, 3) Because of a reputation for being 'hard work.' When the introductory course in History and Literature shall be taken is a difficult question of policy.

Although many elementary Theory and Applied Music courses may be elected in Freshman year, many introductory courses in History and Literature may not. Several are not available until Sopho-

<sup>1</sup> For a list of colleges requiring Applied Music for the A.B. major, see Group VI, pp. 56, 57, below.

<sup>2</sup> Course 222 (see p. 194, below): 'Studies of the grade of Cramer-Bülöw; Bach Three-Part Inventions; Sonatas of the grade of Beethoven, *Opus 14, No. 2*; and shorter compositions.' In contrast to this regulation, a somewhat similar course at Oberlin, *Development of the Pianoforte and its Literature*, may, like the other advanced History of Music courses, be elected after *History and Criticism of Music* and two years of Theory; while at Cornell, the *Historical Survey of Piano Music* is open to upperclassmen and graduates without formal prerequisites of any kind.

<sup>3</sup> Defined p. 64, below.

more year, and others are open only to Juniors and Seniors. In many instances, this is due to the large number of prescribed courses which must be taken in the first two years. Often a complete program is laid out for Freshmen and Sophomores. Sometimes this sort of program includes permission to make a selection from a small group of courses not definitely prescribed, and this group occasionally includes some History and Literature of Music which may, in those cases, be elected as early as Sophomore (rarely Freshman) year.<sup>1</sup>

Altogether, 47 introductory courses in History and Literature of Music are offered in the subject institutions of this report. Of these, 14 are regularly open to Freshmen, 7 are open to Freshmen by special permission, and 26 are not open to Freshmen at all. For Sophomores, 3 of the courses which for Freshmen require special permission are normally open, as well as 15 introductory courses to which Freshmen are not admitted. Three courses to which Freshmen are not admitted may be taken by Sophomores by special permission. Of the 47 courses, therefore, 32 are regularly open to Sophomores, 7 are open by special permission, and 8 are closed. None of these 47 introductory courses is closed to Juniors or Seniors. Ten are for general students only,<sup>2</sup> 4 are for Music majors only,<sup>3</sup> and 33 are open to majors in any field.<sup>4</sup>

At seventeen of the institutions (Amherst, Bethany, Centenary, Cornell, Fisk, Iowa, Michigan, Mills, Newcomb, North Carolina, Oberlin, St Olaf, Syracuse, Vassar, Virginia, Wellesley, Yale), none of these introductory courses is regularly open to Freshmen. At six of these (Centenary, Cornell, Fisk, Iowa, Oberlin, Syracuse), no introductory course of this kind may be taken before Junior year without special permission. At Yale, Sophomores who have had one year of Theory may elect History of Music, but the general student who has had no Theory may not elect any course in Music History before his Junior year, and a special Junior or Senior year course is then offered to meet his special case.

All introductory courses which are open to Freshmen are open

<sup>1</sup> No Music courses are included in the list of prescribed courses for lowerclassmen at any of the subject institutions.

<sup>2</sup> One of these is open to Bachelor of Music students.

<sup>3</sup> Open also to Bachelor of Music students.

<sup>4</sup> For fuller analysis of these figures, see Table I, p. 255, below.

## Courses in the History and Literature of Music 29

also to all other classes, including Seniors. Ten of these introductory courses<sup>1</sup> are open also to graduates. Three other courses open to graduates, one at Cornell and two at Iowa, are open to Freshmen and Sophomores only by special permission.

### TYPES OF COURSES AND THEIR ELECTION

THE survey course aims to cover as much as possible of the history and literature of music. A survey course of some kind is generally prerequisite to other courses in History and Literature; and subsequent, specialized courses fall into six groups: 1) Medium,<sup>2</sup> 2) Form,<sup>3</sup> 3) School,<sup>4</sup> 4) Time,<sup>5</sup> 5) Nation,<sup>6</sup> 6) Individual.<sup>7</sup>

Arranging all these courses according to the regulations which govern their election, seven groups may be distinguished, as follows:

- I. *Courses which represent an institution's only offering in History and Literature of Music.*
- II. *Courses which do not qualify the student for another course.*
- III. *Courses which are required for admission to another course, or to a group or sequence of courses, in History and Literature.*
- IV. *Courses which qualify the student for another course, or group or sequence of courses, only when combined with courses in Theory.*
- V. *Courses which are designed for non-Music majors exclusively and do not count toward a major in Music.*
- VI. *Courses which are designed for Music majors or minors exclusively.*
- VII. *Courses which are open to any student, whether majoring in Music or not.*

GROUP I. COURSES WHICH REPRESENT AN INSTITUTION'S ONLY OFFERING IN THE HISTORY AND LITERATURE OF MUSIC (Bethany, Pomona,<sup>8</sup> St Olaf, Virginia<sup>8</sup>):

OF the twelve institutions<sup>9</sup> which offer one beginning course in

<sup>1</sup> One for general students only, 9 for majors in any field.

<sup>2</sup> e.g., String Quartet, Chorus, Piano.

<sup>3</sup> e.g., Symphony, Song, Sonata.

<sup>4</sup> e.g., Polyphonic, Romantic.

<sup>5</sup> e.g., Renaissance, Eighteenth Century.

<sup>6</sup> e.g., Russia, England, France.

<sup>7</sup> e.g., Palestrina, Beethoven, Brahms.

<sup>8</sup> A second course was announced at the close of the year in which this survey was conducted.

<sup>9</sup> See above, p. 25.

History and Literature, four offer no continuation. At each of these a single course is open to the general student, and though not beyond the layman's understanding, it is required of all students majoring in Music. Such a course serves a double function: it must fit the needs of the general student, as well as the student who brings some experience to his study. It must avoid both over-technicality and over-simplicity. When only one course is offered, the problem may be less severe: the element of preparation for later work may be absent. The aspects of musical history presented are likely to be unfamiliar to most of the students; the musical illustrations are likely to be new adventures to the students of both kinds. The planning of these single courses is therefore different from the planning of a course which is to lead to subsequent courses in the same field. They resemble the courses in Group II in presenting an isolated problem.

GROUP II. COURSES WHICH DO NOT QUALIFY THE STUDENT FOR ANOTHER COURSE (Baylor, Grinnell, Harvard, Mills, Oberlin, Wellesley):

THESE courses are isolated, but not solitary. Other courses are offered, but may not be elected without a different sort of preparation from that which these afford. Courses in this group are designed for the general student. Students majoring in Music are usually excluded, and required to elect other work in History and Literature, of a more technical nature. The teacher is therefore free (as the teachers of courses in Group I are not) to concentrate upon the needs of the general student.

At Oberlin, a general student may elect a course which is not open to Music majors,<sup>1</sup> or one which is open to all.<sup>2</sup> Neither course alone, however, will qualify him for admission to subsequent courses in History and Literature. A major in Music who has taken the second of these is eligible for any of the six half-courses which follow; but a general student may elect them only after completing two years of theoretical work.<sup>3</sup>

<sup>1</sup> *Appreciation of Music*. This course is not accepted, either alone or in combination, as preparation for more advanced work in Music. It is designed entirely as a general, 'background' course.

<sup>2</sup> *History and Criticism of Music*.

<sup>3</sup> This requirement is, of course, automatically fulfilled by the Music major. It is sometimes waived in other cases.

## Courses in the History and Literature of Music 31

In 1932-33,<sup>1</sup> a somewhat similar situation existed at Wellesley. Two introductory survey courses in History and Literature were offered: one for students electing work in Theory, the other especially for the general student. Those who had taken the first course were allowed to elect subsequent, specialized courses. Those who had taken the second course, however, were not allowed to elect the subsequent courses unless they had taken also one Theory course.<sup>2</sup>

At Harvard, a general student may elect either of two introductory survey courses in History and Literature of Music without any auxiliary theoretical instruction. After one of them, permission must be secured to elect more specialized courses;<sup>3</sup> the other, however,<sup>4</sup> leads directly to a group of other courses, and is treated informally as prerequisite to them. A third course<sup>5</sup> is a free elective and not regarded as preparation for any later course. All Harvard courses in History and Literature are substantially free-elective. They are all open to any student, whether concentrating in Music or not, with a nominal requirement in some cases that the instructors be satisfied of the students' adequacy to elect them.

GROUP III. COURSES WHICH ARE REQUIRED FOR ADMISSION TO ANOTHER COURSE, OR TO A GROUP OR SEQUENCE OF COURSES, IN HISTORY AND LITERATURE (Bryn Mawr, Carleton, Chicago, Columbia, Harvard, Michigan, Newcomb, Smith, Wellesley, Yale):

At Bryn Mawr, three consecutive courses of one year each are offered in series.<sup>6</sup> The first is prerequisite to the second and the second, to the third.

Carleton and Newcomb each offer *Appreciation of Music* and

<sup>1</sup> The course offerings and regulations were changed at the close of the year. Wellesley now offers one isolated course for laymen, *Introduction to Musical Literature*, and one course, *Instrumental Music*, which may be approached by the layman either through the *Elements of Music* or through the *Introduction to the History of Music*. (The latter is not open to Music majors; it is designed to give non-majors enough technical knowledge to pursue subsequent courses without prerequisites in Theory.)

<sup>2</sup> Cf. Oberlin, p. 30, above. See also under 'Aims,' pp. 207, 208, below.

<sup>3</sup> *History of Music from the Time of Palestrina to the Present Day*.

<sup>4</sup> *Typical Forms and Styles of Instrumental Music* (called, until 1931-32, *The Appreciation of Music*).

<sup>5</sup> *History and Development of Choral Music*.

<sup>6</sup> *History and Appreciation of Music*.

*General History of Music.* At both colleges, these are free electives, but students are advised to take Appreciation first. At Newcomb, both courses may be taken in the same year, but at Carleton they may not be elected concurrently.

At the other colleges of this Group, free-elective survey courses, or other courses introductory to the history and literature of music, lead directly to a group or sequence of specialized courses in the same field, and are regarded generally as prerequisite to these more advanced courses.

GROUP IV. COURSES WHICH QUALIFY THE STUDENT FOR ANOTHER COURSE, OR GROUP OR SEQUENCE OF COURSES, ONLY WHEN COMBINED WITH COURSES IN THEORY (Columbia, Oberlin, Vassar, and, in advanced work, some others):

THE *Survey of Music* at Columbia leads to eight specialized courses. A ninth, *Symphonic Analysis*, is open only to students who have taken not only the *Survey* but also two successive courses in *Harmony and Ear Training*, elementary and advanced, or the first of these followed by a course in Counterpoint.

At Oberlin, two years of Theory as well as the *History and Criticism of Music* normally precede the election of specialized courses. At Vassar, *Music as a Literature* is open to all students, but to admit a student to the courses which follow must be accompanied by the *Introduction to Theoretical Music*.

For any courses which are open only to Music majors, requirements in Theory may be taken for granted. No formal stipulation of this sort is needed, of course, for the advanced seminars at Columbia,<sup>1</sup> Cornell,<sup>2</sup> Harvard,<sup>3</sup> Iowa,<sup>4</sup> Michigan,<sup>5</sup> Smith,<sup>6</sup> and Vassar.<sup>7</sup>

GROUP V. COURSES WHICH ARE DESIGNED FOR NON-MUSIC MAJORS EXCLUSIVELY AND DO NOT COUNT TOWARD A MAJOR IN MUSIC<sup>8</sup> (Am-

<sup>1</sup> *Musiology and Music Criticism*; primarily for graduates.

<sup>2</sup> *Seminary in Musicology*.

<sup>3</sup> *Music 20*.

<sup>4</sup> *Research in Music*.

<sup>5</sup> Called simply *Seminar*.

<sup>6</sup> *Special Topics in the History, Esthetics, and Criticism of Music*.

<sup>7</sup> *Music 500: Independent Study*.

<sup>8</sup> The major is not offered at Amherst, Bryn Mawr, or Centenary.

herst, Bryn Mawr, Centenary, Converse, Fisk, Grinnell, Michigan, Mills, Oberlin, Oregon, Vassar, Wellesley, Yale):

THE courses in musical literature at Amherst, *Appreciation of Music* at Bryn Mawr, Centenary, Converse, Fisk,<sup>1</sup> Grinnell, Oberlin, and Oregon, *History of Music* at Wellesley, and *Development of Music through Beethoven* at Yale are given exclusively for the general student, and may not be counted toward the major in Music. At Vassar, *Music as a Literature* and *Opera* are open to all students; but *Opera* is not credited in the minimum requirements for the major in Music.<sup>2</sup>

GROUP VI. COURSES WHICH ARE DESIGNED FOR MUSIC MAJORS OR MINORS EXCLUSIVELY (Grinnell [minors], Mills, Oregon, Wellesley, Yale):

OFFERING courses open only to students majoring in the department is not a general college practice. It prevails in Music because advanced work requires special technical equipment. This is supplied by prerequired courses. To limit enrolment to Music majors is simply a shorthand statement of the ultimate requirements necessary for certain advanced studies. All the courses confined to majors or minors in Music are historical: *History of Music* (Grinnell, Mills<sup>3</sup>); a sequence of three term-courses, *Ancient, Classical, Romantic* (Oregon); *Development of Music through the Classic Period* (Wellesley); *Polyphonic Era* and *Classic Period* (Yale). Many of them demand a less technical and analytical type of study than is called for in some Appreciation courses open to general students.

GROUP VII. COURSES WHICH ARE OPEN TO ANY STUDENT, WHETHER MAJORING IN MUSIC OR NOT.

THIS includes most of the courses in Groups I-IV above. In contrast to the strictly prescribed sequence at Bryn Mawr, two courses at Iowa may be noted, *Classical Music* and *Modern Music*, which may be elected singly by any student, or if both are elected, either may be taken first.

<sup>1</sup> Not given at Fisk in 1932-33.

<sup>2</sup> See Appendix A, p. 201, below.

<sup>3</sup> 2 courses.

## EXCEPTIONS

Some of the rules for the election of courses in the History and Literature of Music defy codification. A few of the more refractory regulations are listed here:

A). Elective courses for the general student only, from which in one institution Music majors are excluded, are equivalent to courses required of Music majors in other institutions.

B). In courses of mixed enrolment, the elective student is supposed to be handicapped, and the Music major, to have an undue advantage. To make up for this, the major is sometimes graded more severely than the elective,<sup>1</sup> or given more work to do.<sup>2</sup> Sometimes extra credit is given for this extra work.<sup>3</sup>

C). The general student in a course shared with Music majors benefits by the work which the course standard requires of him. Unable to deal with the technical aspects of the course as the major does, he throws his energies into aspects often unsuspected by the major. Paradoxically, his ability to advance musically along historical, literary, biographical lines, is often not brought into play so well in courses designed especially for his needs.

D). Many courses which are open only to students who have studied Theory are no more exacting than others for which no previous study of Theory is required. Sometimes the work is actually less exacting (and sometimes less technical) than in courses which may be elected without prerequisites.

E). Study of Theory is often required for the election of courses in the history of music, but not for the election of courses in Appreciation.

F). Sometimes a student majoring in Music is permitted to enter an advanced course in the history and literature only by way of courses in Theory and History, while even in the same institution a general student is permitted to elect the same advanced course after a single Appreciation course from which the Music major is excluded on the ground that it is too elementary for him.

<sup>1</sup> Harvard.

<sup>2</sup> Carleton, Newcomb.

<sup>3</sup> At Newcomb, 3 hrs credit are given if the A.B. student writes three reports a semester, two on books and one on an original topic; 2 hrs credit are given if the student does not write the reports.



CHAPTER III  
COURSES IN  
THEORY, COMPOSITION, AND ANALYSIS

I. NATURE

AS commonly used in referring to college courses, the term 'Theory' includes not only such theoretical studies as Harmony, Counterpoint, Canon and Fugue, but also the application of those subjects to practical studies in Composition or to critical studies in Analysis. Obviously, neither Composition nor Analysis can be carried very far without some knowledge of theoretical principles. Theory, Composition, and Analysis are intimately related to each other. The teacher of one is generally qualified to teach the others, and sometimes all three are taught under the heading of a single course. In most cases the progression from what may be purely theoretical to what is essentially practical—from Elementary Harmony, for example, to Free Composition—is so gradual that it is difficult to say at what point 'Theory' ends and 'Practice' begins. It is therefore perhaps only natural that these subjects should all be grouped under the heading of Theory.

In a stricter sense, 'the term "Theory" is conveniently used to designate any sort of subject matter which seeks to explain technically the materials or processes of music.'<sup>1</sup> Inherent in such a definition are distinctions among Theory, Composition, and Analysis which are clarifying and helpful.

Study of Theory provides understanding of the technique of composition, and is useful analytically to the student of styles<sup>2</sup> and synthetically to the composer. Theory is, analytically and synthetically, a tool, an instrument, and not (in the sense that it is sometimes thought to be) an end. Theory is not Analysis; it is not Composition. Theory is to Analysis or Composition as cook-books are to victuals.

<sup>1</sup> G. S. Dickinson, 'Correlation in Higher Music Education,' in Music Teachers' National Association, *Proceedings*, XXII (1927), 25.

<sup>2</sup> Including, of course, the performer.

It is impossible to study musical literature in detail without some knowledge of Theory, or to take account of the development of styles historically without recognition of their technical bases. History courses in Music, therefore, usually supply or co-require some work in Theory. Theory courses, however, do not co-require courses in History and Literature of Music; for the study of Theory can be pursued with some success independently of its historical application. The co-requirements of Theory for courses in History and Literature of Music indicate that this view is widely held.

Theory in college has two purposes: 1) Synthetic, 2) Analytic. Many colleges, and certainly many teachers, lay special emphasis on one or the other of these divisions, stressing accordingly the teaching of Composition or Analysis.

*Synthetic:* Some colleges feel that musical composition is comparable with composition in language courses; that Composition contributes to the music student's understanding of music in the same way that language composition contributes to his grasp of the language and its literature.

*Analytic:* Other colleges feel that musical analysis is comparable with the detailed study of poetry and prose, useful as a key to literature and also beneficial to the student's own writing.

Theory is regarded in some colleges as a separate study, desirable for its own sake. It is required for the major, but is not planned as preparation for Analysis or for Composition. A few colleges stress the fact that there are no immutable laws of composition, and treat Theory as a mere system of fugitive conventions, coming and going in the process of musical evolution.

Not many of the students who elect a Theory course do so with the idea of becoming composers. There are usually one or two whose ambition is to write music. Sometimes a student elects elementary Theory because he has an amateur's interest in how music works, or because he wants to master a few chords for his own use. Sometimes an instrumentalist, though not concentrating in Music, wants to be able to make simple arrangements of melodies that he knows.<sup>1</sup> By and large, however, most of the students in elementary

<sup>1</sup> One elementary Theory course is planned expressly for students of this sort (Yale).

and intermediate Theory classes take them because Theory is required for the major in Music or required for other courses.

The enrolment in advanced courses is generally confined to students who are majoring in Music. The teacher of elementary Theory is confronted with classes made up largely of students for whom it is required, and whose musical interests are often conflicting. For the teacher of advanced Theory, Composition, or Analysis, the case is usually relatively simple.

## II. PLAN

ABOUT 240 courses in Theory, Composition, and Analysis are offered in the institutions visited. The first course usually begins with notation, scales, chords (often described as 'Music Fundamentals') and includes some simple exercises in Harmony. Students who have had previous training, or offered theoretical music for college entrance, may usually omit this elementary course and take the next. After a year or two of Harmony, the student begins the study of Counterpoint;<sup>1</sup> this leads to the study of polyphonic forms (motet, canon, invention, fugue, choral-prelude, passacaglia) and then to the homophonic forms (rondo, sonata).

As a rule, two years of Harmony, or their equivalent, are offered, sometimes preceded by a year's study of Music Fundamentals and sometimes followed by a year of Harmonic Analysis. (Bryn Mawr has perhaps the simplest plan for the study of Theory. It consists of two years of Harmony followed by two years of Counterpoint.) First-year Harmony is sometimes called 'Fundamentals,' 'Elements,' or 'Rudiments of Music.' Sometimes Ear Training and other preparatory exercises are introduced. The second year may add Har-

<sup>1</sup> To those not familiar with musical theory, a brief summary of Harmony and Counterpoint may be useful. The essence of class work in these subjects consists in setting to music a given melodic line according to certain pre-established principles. In Harmony, the line might be something like the soprano or bass of a hymn, and the student would be asked to supply appropriate bass or soprano, and alto and tenor parts to go with it. In Counterpoint, the melody assigned (called the *cantus firmus*) may be any of the voices in a pattern of two to eight parts. In Harmony, the separate parts are to form suitable chords together, well linked, and if possible, to possess some melodic individuality in themselves. In Counterpoint, the chords which result from the combined parts must be appropriate, but the melodic individuality of each part is a primary issue.

monic Analysis or, as at Vassar, harmonic and contrapuntal materials. In third-year work the student is normally introduced to advanced problems in Analysis and some study of the simpler forms. The study of Canon and Fugue may begin in the Junior year; or in the Senior year, when courses in Composition and Orchestration may also be added.

Courses devoted specifically to the study of Canon and Fugue are offered at ten of the institutions studied (Bryn Mawr,<sup>1</sup> Carleton, Cornell, Harvard, Michigan, Newcomb, Oberlin, Oregon, St Olaf, Smith). At some (Columbia, Mills, Syracuse, Yale), studies in Canon and Fugue are included in Composition. In about half the institutions, at least a year's study is devoted to them. Dealing, as they do, with the strictest and most difficult of all contrapuntal forms, these courses are generally elected only by students who are concentrating in Music and the enrolment in them is usually small.

### III. AUXILIARIES

THERE are three studies which are usually listed as Theory, but which are strictly only auxiliary to it: 1) Sight Singing (Solfeggio), 2) Ear Training (including Dictation), 3) Keyboard Harmony.

#### §1

SIGHT Singing is meant to enable the student to hear a written melody without recourse to an instrument. Ear Training is meant to teach him to write down what he hears. Each is a reversal of the processes of the other; both are regarded as indispensable to the study of Theory. In Sight Singing, of course, a student is confined to one melodic line; whereas in Ear Training he may have to recognize and record several. In plans of Music study, Sight Singing and Ear Training are arranged for instruction by three methods:

FIRST METHOD: *Sight Singing and Ear Training as Separate Courses*: At Bethany, Sight Singing and Ear Training are taught as separate courses. Two years of Sight Singing and two years of Ear Training are offered, and each carries one credit a semester.

SECOND METHOD: *Sight Singing and Ear Training Combined*: At

<sup>1</sup> *Canon and Fugue* is offered among the graduate courses.

thirteen of the subject institutions (Baylor, Carleton, Centenary, Converse, Grinnell, Mills, Newcomb, North Carolina, Oregon, Pomona, St Olaf, Syracuse, Yale), Sight Singing and Ear Training are taught together.<sup>1</sup> They are generally prerequired for Theory courses and some credit is offered; but since meetings in these courses are usually held not more than once or twice a week (and as a rule require no outside preparation), the credit given is small. In some colleges (North Carolina, Oregon, St Olaf) drill in these subjects extends over only one year; elsewhere, over two years, or even three; and as a result Music majors may sometimes receive an appreciable amount of credit for this drill.<sup>2</sup> Sometimes, though Sight Singing and Ear Training are offered, no credit is given for them toward the A.B. (Grinnell, Michigan).

THIRD METHOD: *Sight Singing and Ear Training taught incidentally in Courses in Harmony or Counterpoint*: Sight Singing and Ear Training at the other colleges are not available as independent courses, but are mingled with the teaching of Harmony and Counterpoint (Chicago, Columbia, Harvard, Iowa, Michigan,<sup>3</sup> Oberlin, Smith, Vassar, Virginia, Wellesley).

The fusion of studies in Sight Singing and Ear Training with Harmony or Counterpoint is more complete at some of the colleges of this group than at others. At Oberlin, Ear Training is combined with Harmony, but separate sessions in the course are devoted to it. In *First-Year Theory* (Oberlin), two sessions a week (two hours credit per semester) are devoted to elementary Harmony and two to Ear Training (one hour credit per semester). In *Second-Year Theory* (Oberlin), two sessions a week are devoted to advanced Harmony, and one to advanced Ear Training (credit being apportioned as for the *First-Year Theory*). Elsewhere among these colleges, definite schedules of Ear Training or Sight Singing hours are rare, and the proportion of credit earned by these elements in other courses is

<sup>1</sup> Some of these courses are called *Sight Singing*, *Sight Reading*, or *Solfeggio*; others, *Ear Training*, or *Dictation*; and sometimes the titles indicate the combination of the subjects taught.

<sup>2</sup> At Mills, 8 per cent of the total required A.B. credit may be taken in Sight Singing and Ear Training, and 6½ per cent must be taken in these subjects by Music majors.

<sup>3</sup> Except for students enrolled in the School of Music. Ear Training and Sight Singing are not open to Liberal Arts students at Michigan.

not defined. At Chicago, Columbia, and Smith, the titles of some of the elementary courses include Ear Training, but the subject is often treated in courses even when not promised by their titles.

The only theoretical course open to Freshmen at Fisk, *Introduction to Music*, is largely devoted to Sight Singing and Ear Training. It is required of all students who intend to concentrate in Music. It calls for no outside preparation; meets once a week during the Fall Quarter;<sup>1</sup> and carries no credit.

## §2

HARMONY teaches the student to write out harmonic progressions without reference to the keyboard. Keyboard Harmony teaches him to play harmonic progressions at the keyboard without writing them out. Founded on the old art of playing from a figured bass, Keyboard Harmony is taught according to a system of exercises of graded difficulty, planned to give the student facility in playing, in any key, a variety of harmonic progressions, from the simplest succession of two related chords to advanced harmonic exercises, including modulations.

Separate courses in Keyboard Harmony, meeting once or twice a week and carrying a proportionate amount of credit, are offered at six of the subject institutions (one each at Baylor, Oregon, Smith; two each at Bethany, Converse, Yale). At Fisk, Keyboard Harmony is not a special course. There and at a few other colleges some of it is taught as a supplement to the study of written harmony. Where courses in Keyboard Harmony are offered, they are not regarded as a substitute for the study of Harmony proper. The aim of Keyboard Harmony as stated in the announcement of the course at Oregon, is 'to teach students to think music in terms of the piano.'

## IV. APPLICATIONS

### §1

IN examining the offerings of college Music, it is hard to draw a line around Composition courses. A student may try his hand at

<sup>1</sup> Starting 1933, throughout the year.

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composition in courses whose titles do not use the word. Many teachers of Harmony and Counterpoint encourage their students occasionally to write a short piece of original music. Courses called *Form* are mainly analytical, but experiments in strict composition are sometimes introduced. Strict Composition (which may include analysis of the various forms) often covers Canon and Fugue, to which whole courses are devoted in some colleges. Forty-six Composition courses are offered, altogether, in the subject institutions, exclusive of courses in which composition is merely incidental. Some course whose title includes the word 'Composition' is offered at all but two<sup>1</sup> of the colleges visited. Eleven institutions offer one (Bryn Mawr,<sup>2</sup> Carleton, Centenary, Columbia, Converse, Fisk, Grinnell, Newcomb, North Carolina, Pomona, Wellesley); twelve others offer two (Baylor, Bethany,<sup>3</sup> Cornell, Harvard,<sup>4</sup> Iowa, Michigan, Mills, Oberlin, Oregon, St Olaf, Vassar,<sup>5</sup> Virginia). Smith offers three Composition courses; Syracuse offers a four-year course; and Yale offers five courses, two in Strict Composition, two in free, and one called *Composition in Sonata Form and Conducting*.

### §2

CLOSELY related to the subject of Composition are courses in Instrumentation and Orchestration. They include the classification of instruments, their origins, construction, and evolution; their range, dynamics, timbres, characteristics, and limitations; their tuning, fingering, playing, and care; their use, singly and in combination; also the technique of conducting; the study and analysis of scores; score reading; the arrangement or composition of music for combinations of instruments; and—rarely—the evolution of orchestral writing. Some treatment of the techniques and characteristic uses of instruments is offered in courses in Conducting, and in some general courses in Public School Music (Fisk, Oberlin, Oregon, Syracuse). To prepare the student for practical conducting and

<sup>1</sup> Amherst, Chicago. At Chicago, the way is being paved for general Composition courses by courses in special polyphonic forms.

<sup>2</sup> *Seminary in Music, Free Composition* is offered among the graduate courses.

<sup>3</sup> Also offers two other Composition courses, not open to Liberal Arts students.

<sup>4</sup> *Music 20* may be taken in Composition. See p. 167, below.

<sup>5</sup> *Music 500* may be taken in Composition.

teaching, more emphasis is ordinarily laid on tuning, fingering, and even playing instruments, than on the evolution of the orchestra or the technique of writing for it.

Strictly, 'Instrumentation' applies to all instrumental ensembles, and 'Orchestration,' only to the orchestra, one of many applications included in the more general term. In the practice of college courses, however, 'Instrumentation' and 'Orchestration' are used interchangeably; for the courses to which they apply deal chiefly with the technique of scoring or composing for the orchestra. At least one course of this sort is offered at each of nineteen of the subject institutions. Five offer *Instrumentation* alone (Bethany, Harvard, North Carolina, Syracuse, Wellesley). Seven offer *Orchestration* alone (Baylor, Centenary, Fisk,<sup>1</sup> Grinnell, Iowa, Pomona, Virginia). Three offer both *Instrumentation* and *Orchestration* (Converse, Cornell, St Olaf). Columbia offers *Musical Form and Orchestration*; Newcomb, *Instrumentation and Conducting*; Smith, *Orchestration and Advanced Studies in Composition and Orchestration*; Yale, *Instrumentation and Orchestral Analysis*. In other colleges, technique of orchestral writing is sometimes studied in advanced courses in Composition.

### §3

At several colleges, courses are devoted to Analysis. It is often treated in Theory courses in whose title it is not mentioned. Analysis may be of four kinds: 1) Harmonic, 2) Contrapuntal, 3) Formal, 4) Orchestral. These subjects are sometimes treated 1) Separately, as in *Harmonic Analysis* (Cornell, Mills), *Harmonical Analysis*, *Elementary Formal Analysis*, and *Formal Analysis* (Oregon); sometimes 2) Combined, as in *Musical Analysis* (Michigan, Newcomb, St Olaf, Smith, Yale), *Harmonic and Formal Analysis* (Grinnell); *Advanced Analysis* (Baylor, Oberlin); and sometimes 3) Combined with other subjects in Theory, as in *Intermediate Harmony and Analysis* (Oregon), *Advanced Harmony and Harmonic Analysis* (Harvard), *Form and Analysis* (Bethany, Centenary, Converse).

<sup>1</sup> Temporarily suspended. (The technique of various instruments may still be studied in the Public School Music course.)



All Theory courses are in some degree analytical, some noticeably more so than others. At Vassar, all Theory is taught as far as possible analytically. The Formal, Harmonic, and Contrapuntal types are represented in two half-courses, *Analysis of Design* and *Analysis of Texture*. In teaching the Elements of Music, Harmony, and Counterpoint, Analysis is made to play an important part. Instead of being laid down *ex cathedra*, the 'rules' are derived empirically through Analysis.<sup>1</sup>

### V. PRESENTATION

THE division of what are termed theoretical studies into separate subjects as Ear Training, Sight Singing, Harmony, Counterpoint, Canon and Fugue, Analysis, Instrumentation, Composition, is arbitrary. Some colleges recognize that Theory is all one study, and many aspects of it are sometimes taught in a single course, with satisfactory results. The greatest difficulty in teaching Theory lies in the transition from one of these branch-courses to another.<sup>2</sup>

To overcome this difficulty of adjustment, some teachers present their students with a tabulation of rules which carry over from a previous course and a list of exceptions. It is reported that this provides a satisfactory solution to the problem of transition between exercises in sixteenth-century counterpoint in the style of Palestrina and eighteenth-century inventions in the style of Bach (Yale). Another solution is constant relation of written exercises to representa-

<sup>1</sup> Harmony and Counterpoint at Vassar are merged. Instead of the usual names, the courses are called *Harmonic and Contrapuntal Materials* and *Polyphonic and Monophonic Writing*. They deal with the bases of various musical systems.

<sup>2</sup> The student, for example, learns his Harmony by some established nineteenth-century system; he learns his ninth-chords and chromatics. Then he finds himself called on, in another course, to harmonize the melody of a Bach chorale. The chief virtue of this sort of exercise lies in reaching a solution consistent stylistically with the problem set, and the student soon finds that his ninth-chords and chromatics do not fit the case. His nineteenth-century Harmony does not match his eighteenth-century harmonic subject. His feet are no sooner firmly planted on eighteenth-century Harmony than he leaps to sixteenth-century Counterpoint. He adjusts himself, perhaps, to writing a motet in appropriate style, and is then promptly tossed back into the eighteenth century, contrapuntal this time, into inventions, canons, and fugues. All this requires skilful teaching, and it sometimes happens that a student finds himself in an Instrumentation course with inadequate equipment in elementary Harmony.

tive examples of the sort of music on which they are based, through the medium of Analysis (Vassar).

In large Theory classes, the teacher may map out the work of the course and adhere to his program. Most of the students will keep up with him; a few will fall behind; a few may even find the pace too slow. Many teachers report that a set plan is less easy to follow out in small classes. 'Should the pace of the class be set and held?' 'Should the class set its own pace?' The basic question is always whether the teaching should be keyed to the good student, the poor student, or to some mean between them. One teacher with a small class holds that he should regulate his teaching, like a tutor, to suit the abilities of his pupils. Another feels strongly that the small class and the large should be treated alike, on an abstract program of speed and thoroughness, and that even grades should be handled on an absolute basis. Otherwise, he feels, the weight of the course will vary from year to year, and throw other courses out of balance, and shake the standards of the department.

Both Harmony and Counterpoint classes are conducted on the basis of melodies assigned to the student. The student sets them, and his settings are criticized by the teacher, and then revised by the student. If the class is small, the teacher sometimes plays over the students exercises and criticizes and corrects them as they are handed in. In large classes, the teacher generally corrects the students' work outside teaching hours, returns it later; and the students make their revisions either at the blackboard in class or on the originals. If need be, they are asked to present new versions at a subsequent meeting. Correcting papers outside class has the advantage of leaving the hour free for new teaching and additional exercises at the blackboard.<sup>1</sup> The teacher may perform these exercises himself, or call on a single student to do so, with suggestions or queries from the rest of the class; or when space permits, the exercises may be done by the entire class, and criticized during the hour.

When the class is small, and the teacher plays over and corrects

<sup>1</sup> The blackboards in Theory classrooms are usually marked with the lines of the staff, in preparation for exercises and illustrations. These lines are commonly painted on the boards in white, so that they are not affected by erasures. At Vassar they are etched in the slate, and even more permanent than painted lines.

the exercises as they are handed in, the whole class may benefit by the criticisms. It is an advantage to the student to hear his work played over; for he is supposed to write his exercises away from the piano, whether he has one or not, and might otherwise never hear what he has written. There are, however, three disadvantages in this method: 1) Judgments may be hasty, and errors are often overlooked; 2) The poorest work takes the most time; 3) Exposition of new material is crowded out or heavily curtailed.

The teacher himself often performs an exercise at the blackboard, explaining each step as he goes. Usually he takes time to write up the part to be set during the class hour. At one or two colleges, however, a more economical practice prevails: the teacher comes to class five or ten minutes early, and writes up the part, lengthening his class time accordingly.

When textbooks are used in Theory, assigning a lesson takes very little time. When no printed textbook is used, the problem of assignments is met in three ways: 1) Assignments for some time ahead are copied from the blackboard by the students (a process which sometimes takes all or most of a classroom hour); 2) Mimeographed exercises are supplied; 3) Daily assignments are copied in the last few minutes of each hour.

In some Theory classes, the students write their exercises on single sheets of music-paper. Sometimes they are required to use perforated sheets, to be preserved in loose-leaf notebooks. At some colleges, the student has two bound music-paper notebooks, each to be used while the other is being corrected; at others, one notebook of this sort is reserved for a fair copy of the final version of each exercise. In large classes, the bulkiness of these bound notebooks is a nuisance to the teacher, and perforated single sheets are more convenient. In small classes, pairs of uniform bound notebooks work out well, and provide useful permanent records of the student's progress.

## CHAPTER IV

### COURSES IN APPLIED MUSIC

**A**PPLIED MUSIC is the name given to the branch of musical study which is devoted to performance. It is made up of two principal elements: Technique and Interpretation. Technical command of a musical medium enables one to perform music with ease and accuracy; interpretative powers enable one to render it with intelligence and feeling. Technique means skill, interpretation means style; technique means method, interpretation means manner.

There are two types of Applied Music teaching in the colleges: A) Individual instruction, and B) Group instruction—in addition to Group Music by performing organizations.

The expression 'Group instruction' might seem to be closely allied to the category of Group Music. Actually, something more like individual instruction is intended. It represents the grouping together of students for the same type of work as in individual instruction, partly to save time for the teacher, partly to reduce the expense to the individual student, and partly to give each student the advantages of working with others.

The term 'Applied' is used to distinguish music performed from music written or printed. Theory begins with the writing of a scale; Applied Music begins with singing or playing it. The study of Theory leads to the larger forms of musical composition; the study of Applied Music leads to their performance.

In a narrow sense, a student of Theory, provided he can hum what he writes, need hardly be a performer at all; and it is quite possible to be an accomplished performer with virtually no knowledge of Theory. In a broader sense, however, a student of Theory is greatly aided by the ability to play an instrument, better still, to play several instruments, and by the experience of singing, alone and in groups. Conversely, through theoretical studies, the performer can enrich his understanding of the music which he performs. And, just as a student of Theory can benefit by first-hand acquaintance with a variety of media, so the performer can benefit

by the detailed theoretical study of compositions written for media other than his own.

The interrelationship of the study of Applied Music and the study of Theory is one reason for the teaching of Applied Music in college. There are other reasons, and almost every reason for the academic recognition of Applied Music in one college is, in some other, used as ground for its exclusion.

At one college, for instance, Applied Music will be recognized as a skill; and, at another, will be rejected precisely because it is a skill. At one college, Applied Music will be given credit because it is believed to contribute to the student's ability to use his brain and, at another, ruled out on the ground that it does not. Here, the student's progress and ability are deemed more readily measured in Applied Music than in any other type of work; there, the degree of the student's performing ability is regarded as not a reliable index to his musicianship. One college rejoices in granting the academic palm to Applied Music because it affords an emotional outlet for its students; another stoutly refuses to consider any of its course offerings in such a light.

Sometimes these differences of opinion are found within the college itself. In most colleges where Applied Music is taught, a belief in the value of Theory to the student of Applied Music is reflected in the existing prerequisites or co-requirements in Theory. The interrelationship of theoretical and applied music, together with the divergent opinions about the academic weight of the applied branches, has produced a great variety of regulations and restrictions. No other aspect of college Music exhibits so many variations of practice or so widely divergent.<sup>1</sup>

## I.

### A. INDIVIDUAL INSTRUCTION

#### §I

THE rulings at the institutions visited suggest seven general divisions. They may be arranged, roughly according to the degree to

<sup>1</sup> Figures showing the proportion of Applied Music permitted in A.B. programs are listed in n. 5, p. 12, above. See also arts. 'Music Courses,' 'A.B. Course with Music Major,' and 'Applied Music,' by colleges, Appendix A, below.

which individual instruction in Applied Music is recognized academically, as follows.

Institutions at which Applied Music is:

- I. *Not offered*
- II. *Offered, but no credit granted*
- III. *Offered, but credit granted only to Music majors*
- IV. *Offered and credit granted to any qualified student of Theory or History*
- V. *Offered, credited, but not required for the major in Music*
- VI. *Offered and required for the major in Music*
- VII. *Offered and credit granted whether a student elects Theory or not*

Obviously, some colleges come under more than one of these headings. Only rarely do the regulations at two colleges which appear under the same heading bear more than a generic resemblance to each other.

Subdividing each of these seven general categories shows in more detail the complexity of existing regulations. The subdivision also serves as an index to the diversity of policy and opinion from which the regulations stem.

GROUP I. INSTITUTIONS AT WHICH NO INDIVIDUAL INSTRUCTION IN APPLIED MUSIC IS OFFERED (Amherst, Bryn Mawr, Chicago, Harvard):

HERE the regulations are at the minimum. Harvard, with a Music Department of long standing, Amherst, Bryn Mawr, and Chicago with a Music Department only three years old, are in substantial agreement with regard to their Applied Music policies. Individual instruction is offered at none of these colleges. The election of Theory courses is generally, though not always, contingent upon some ability in performance.

At Amherst, the election of the only theoretical course offered, *Material of Music*, is dependent upon the completion of a credited year's work in the Chorus or Orchestra, or upon contemporaneous registration therein.

At Bryn Mawr, the requirements for admission to *Elementary*

*Harmony* are a knowledge of intervals, scales, keys, and ability to sing simple melodies at sight.

At Chicago, no specifications of performing ability of any sort are laid down for the election of theoretical work. *Elementary Theory*, prerequisite to all other Theory courses, gives instruction in Sight Singing and Dictation, and subsequent theoretical courses nominally require only this kind of practical knowledge. A few of the students in certain semi-practical courses are reported to have been hampered by lack of playing ability. Outside the realm of Theory there is a course in Orchestral Literature 'designed primarily for students who already play an orchestral instrument or piano' and in the Choral Literature course the students sing a large number of choral works. Neither the Orchestral nor the Choral Literature course comes under the head of Applied Music, though both utilize the student's performing ability.

At Harvard, *Elements of Music* 'is meant for those who have acquired a rudimentary knowledge of music from singing in a choir, playing an instrument, or attentive listening.' All candidates for the course in Harmony 'must have some knowledge of pianoforte or organ playing' and the course in Canon and Fugue (open to undergraduates, though given primarily for graduates) requires 'proficiency in pianoforte playing.' There appears to be no slavish adherence to any of these requirements, and students who are moved to elect theoretical work are generally capable of fulfilling them.

Bryn Mawr, Chicago, and Harvard have the advantage of being located within easy reach of vocal and instrumental teachers.<sup>1</sup> At Bryn Mawr, there are ample practice facilities and the Music Faculty is permitted to offer private instruction in Piano and Organ, independently and without official connection with the College or its curriculum. At Amherst, individual instruction is less readily accessible, but the geographical position of the college has not influenced its policy in regard to credit for individual instruction in Applied Music. The policies of all four of these institutions are substantially the same.

<sup>1</sup> Harvard finds reason in this for not offering Applied Music instruction in college. See Walter R. Spalding, in S. E. Morison, ed., *The Development of Harvard University* (Cambridge: Harvard University Press, 1930), p. 110.

GROUP II: INSTITUTIONS AT WHICH INDIVIDUAL INSTRUCTION IN APPLIED MUSIC IS OFFERED, BUT NOT GIVEN CREDIT (Virginia, Wellesley):

THIS group, like the preceding, offers no credit for individual lessons in Applied Music; but still undertake to provide opportunity for this type of study. At Virginia and Wellesley, provisions are made for private lessons, and students may begin or advance their study of performance under the egis of the colleges. The plans differ somewhat in detail. Virginia offers instruction in Piano, Organ, Singing, Violin, Violoncello, Clarinet and other wind instruments; Wellesley, in Piano, Organ, Singing, Violin, Violoncello. Wellesley provides ample facilities for practice; while at Virginia these facilities are limited.

Wellesley differs from Virginia, and indeed from all the other colleges visited, in imposing upon its non-credited private lessons the co-requirement of at least two courses in Theory.<sup>1</sup> A Wellesley student may not elect instrumental or vocal Music without taking or having taken either *Elements of Music* or, by special permission, *Harmony*. The reason why credit is withheld is that Wellesley does not regard Applied Music as an academic pursuit. The reason why the privilege of electing it depends on the election of two or more Theory courses is that the College wants to equip the performers with more Theory than they might acquire if they did not go to college. It is interested in furnishing the opportunity for training in performance only to students who are willing to enhance the value of that opportunity.

At both of these colleges, students are at liberty to take private lessons, without restriction, under teachers not sponsored by the college.

GROUP III. INSTITUTIONS OFFERING INDIVIDUAL INSTRUCTION IN APPLIED MUSIC, CREDIT FOR WHICH IS GRANTED ONLY TO STUDENTS MAJORING IN MUSIC (Cornell, Fisk,<sup>2</sup> North Carolina):

AT these institutions, the legislation for the granting of credit may

<sup>1</sup> Among institutions visited which offer no credit for Applied Music, Wellesley is also unique in underwriting to a large extent this type of instruction. See Appendix A, art. 'Applied Music,' p. 206, below.

<sup>2</sup> Prior to 1933, when credit for Applied Music was discontinued.



be called the most restrictive. Confined to those who are majoring in Music, credit is available only to a group of students to whom some performing ability is conceived to be a definite asset.

Although these institutions resemble each other in granting credit only to majors in Music, there are many differences in their individual regulations. Fisk and North Carolina require the study of Applied Music for the major; Cornell does not. At North Carolina, the credit is dependent upon appearances in graduation recitals; at Cornell, no formal stipulation of this sort is made.

A regulation exists at North Carolina which was not found at any other institution: all candidates for the A.B. in Music are required to participate in an ensemble organization throughout their college course. Music majors studying Singing must participate in the Glee Club or Madrigal Group; those studying orchestral instruments are to play in the Band or Orchestra; and those studying Piano or Organ are to gain ensemble experience through participation in chamber music under faculty supervision. No credit is granted for this ensemble work, but the credit for individual instruction is granted only upon the fulfilment of the ensemble requirement.

As a rule credit for Applied Music courses may be earned and recorded at the same time as credit for the required theoretical or historical courses. This is true of Cornell, but it is not true of the other members of this group. At Fisk, until the close of the year in which this study was conducted, Liberal Arts students majoring in Music might receive credit for work in Applied Music only after it had been preceded by two years of satisfactory work in Theory. When this requirement had been fulfilled, each subsequent year of Applied Music might receive credit, provided the student was qualified.<sup>1</sup>

The recording of Applied Music credits is postponed still further at North Carolina. There, the required credits in Applied Music are withheld until the Senior year. Before graduation, the student who has majored in Music must give a recital. If it is judged satisfactory, and the ensemble requirement mentioned above has been fulfilled, the credits for four years' work in Applied Music are then recorded.

At all three of these colleges, students not majoring in Music are

<sup>1</sup> Such credit was awarded over and above the amount required for the A.B. degree. See Appendix A, art. 'A.B. Course with Music Major,' pp. 162, 163, below.

at liberty to avail themselves of the facilities for individual instruction. Even though they may also elect a theoretical course, they receive no credit for their Applied Music. For those who are majoring in Music, the credit is granted on the basis of theoretical co-requirements which are automatic, since any program for the major in Music quite generally contains a portion of theoretical courses.

GROUP IV. INSTITUTIONS OFFERING INDIVIDUAL INSTRUCTION IN APPLIED MUSIC, CREDIT FOR WHICH IS GRANTED TO ANY QUALIFIED STUDENT, PROVIDED HE ALSO ELECTS COURSES IN THE THEORY OR HISTORY OF MUSIC (Bethany, Columbia, Converse, Iowa, Mills, Oberlin, Pomona, Smith, Vassar, Yale):

THE belief in the importance of theoretical and historical knowledge to the student of Applied Music is exemplified by the regulations at these institutions. The co-requirement of Theory is not equally rigorous at all. Occasionally the substitution of other courses is possible. Columbia states:

The courses in Applied Music given by the Department are intended to supplement work in the branches (1) esthetical and historical and (2) theoretical. [In the Liberal Arts College] credit for these courses is given only when they are taken in conjunction with theoretical or historical courses.

Sometimes the co-requirement is waived altogether. A flexible attitude toward theoretical co-requirements is found at Iowa. Dr Philip Greeley Clapp offers a description of the unique way in which the study of Applied Music is arranged:

Freshmen who elect Music for credit at all must carry a full year of Theory and Applied Music simultaneously; this is covered by blanket registration in *Introduction to Music*, credit three semester hours each semester. The course comprises two fifty-minute class periods of Theory and two thirty-minute individual lessons in Applied Music per week, with a fifty-minute group meeting in Applied Music. Students must pass both theoretical and applied factors to pass the course; if both factors receive pass grades the final grade is an average of the two. All teachers concerned in the Freshman course meet in committee with the Head of the Department, and the final grades may be modified in discussion, if the mathematical averages seem to place individuals wrongly in respect to their comparative progress.

After the Freshman year students are not bound by regulation to balance Theoretical and Applied Music; in actual practice most of them do balance the two. A Junior or Senior could take Applied Music without any Theory at all and get credit for it, because, in his Applied Music, he is meeting others of the same degree of advancement in the weekly group meeting, where he would discover students who are taking Theory and being helped by it.

Any student taking any course in Music must secure the signature of the Head of the Department, which results in their accepting a good deal of informal advice in the selection of courses. I should not hesitate to allow a new student to elect Applied Music alone who seemed interested to do so; if he were successful in the work he would also naturally develop an interest in taking Harmony and possibly other Theory courses.

The uniqueness of the usual program at Iowa lies in its initial course. Since this course comprises both theoretical and applied studies, Theory is not so much co-required as it is co-existent.

The principle of combining Theory and Applied Music into one course is also exemplified by special rulings at Smith and at Yale. At both, credit for an Applied Music course is dependent on the simultaneous election of a course in Theory or History of Music. At Smith, any course in Applied Music and the course accompanying it may be substituted for one of the four three-hour courses required of all students each year. If this is done, it affects neither the amount of work, nor the amount of credit a student may receive. In either of the elementary Theory courses at Yale, a student may, by permission, substitute one hour of Applied Music for one of the three meetings a week in Theory. The experience which these rulings open is different from the experience offered in the elementary course at Iowa, where the whole class studies various branches of Music under one general instructor, yet the underlying principle is the same.

At all of the institutions of this category, Applied Music may be studied without credit. Theory is required only when the student wants credit. The required ratio of Theoretical Music to Applied Music differs somewhat from one institution to another. At one institution, a student may receive credit for four years' work in Applied Music on the basis of only one or two years' satisfactory work in Theory. At others, each course in Applied Music requires a course in Theory. At Iowa, two courses involving the study of

Theory and one course devoted to the literature of music are all that are required before Applied Music alone may be studied for credit. As Dr Clapp has stated, even this requirement is administered with some flexibility.

At Oberlin and Pomona, two theoretical courses fulfill the necessary requirements in Theory, though there, as at many colleges, no credit is granted for Applied Music until the student shows some degree of advancement.

At Vassar, a student is permitted to take ten semester hours of Applied Music.<sup>1</sup> The stipulation is made that the ratio of credit hours in theoretical or historical work to applied work shall be as three to one. Since this is the usual ratio of the credit for a course in Theory or History to the credit granted for a year's work in Applied Music, the regulation demands, in essence, a course for a course. However, when a total of twenty-one hours of theoretical or historical work has been reached, the regulation no longer holds, and the remaining credits in Applied Music may be earned without co-requirements.<sup>2</sup>

In this group, as in the preceding, credit for Applied Music courses may usually be earned and recorded at the same time as credit for the required theoretical or historical courses. At Oberlin, however, two years of Theory are prerequisite to all credited study of Applied Music in the College of Arts and Sciences. When the requirements in Theory have been met, the student may, on recommendation of the Conservatory Faculty, receive credit for each subsequent year of Applied Music, to a maximum of ten semester hours. Such recommendation is based on three primary considerations: 1) The quality of the student's theoretical work; 2) The degree of his advancement and capacity as performer; and 3) The literature which he has learned through private lessons and through membership in musical organizations.

The prerequisites in Theory at Oberlin are not so unusually exacting as they may appear. At Pomona and Vassar, the student must attain a certain degree of advancement before credit is granted for Applied Music. While studying Applied Music without credit, the

<sup>1</sup> Exclusive of courses in Interpretation.

<sup>2</sup> *Interpretation* does not figure in this regulation. See Appendix A, art. 'Applied Music,' p. 202, below.

student is at liberty to elect, and often does elect, theoretical courses. The prerequisites in Theory at Oberlin represent, therefore, a regulation which, in a sense, is frequently observed, though not formulated, at Pomona and Vassar. Those colleges differ from Oberlin in two respects: 1) They grant credit to qualified students of Applied Music at once, provided they also elect courses in the Theory or History of Music; and 2) They do not specifically demand any previous study of Musical Theory. In other words, the regulation at Oberlin is unique; but its observance is, under some circumstances, duplicated by the observance of other regulations existing elsewhere.

Six of the ten colleges of this category grant credit in general only on the basis of simultaneous elections in Theory or History, a course for a course (Bethany, Columbia, Converse, Mills, Smith, Yale). The possible number of such elections may vary from college to college, but the principle remains constant.

At Bethany, Theory and Applied Music are reciprocally co-required. A student who elects a theoretical course is required to study Applied Music, unless he can give evidence of some performing ability. Such ability is also prerequisite at the majority of these colleges. At some, on the other hand, it is specifically stated that certain theoretical courses may be taken by students who have had no previous experience in studying Music (Converse, Yale). The existing regulations are concerned more with requiring Theory if credit for Applied Music is sought than with requiring Applied Music if Theory is to be studied. The reason for this appears to be that it is unnecessary to require by legislation what the majority of musical students are already prepared to elect voluntarily when the opportunity is offered.

GROUP V. INSTITUTIONS OFFERING INDIVIDUAL INSTRUCTION IN APPLIED MUSIC, THE ELECTION OF WHICH IS NOT REQUIRED FOR THE MUSIC MAJOR (Cornell, Columbia, Michigan, Newcomb, Oberlin, Pomona, St Olaf [plain major], Smith, Syracuse,<sup>1</sup> Virginia, Wellesley, Yale):

NEWCOMB, Virginia and Wellesley differ from the other members

<sup>1</sup> The major in Music is offered to Liberal Arts students at Syracuse only in exceptional cases. Electives and the minor in Music are regularly offered. Applied Music may count both toward the major and toward the minor, but is not required for either.

of this group. They neither require, nor allow, credit in Applied Music to count toward the major in Music. At the other colleges, Applied Music, though not required for the major, may, if desired, be included in the major program. In other words, credit is impossible at Newcomb, Virginia and Wellesley; at the others it is optional.

Virginia and Wellesley grant no credit for private lessons to any type of student whatever. At Newcomb, such credit is granted, but only to candidates for the B.Mus. degree. In this respect, Newcomb is unique. No other institution visited, offering both the B.Mus. and the A.B. with a major in Music, was found to credit Applied Music toward one and not toward the other. The facilities for individual instruction are at the disposal of Liberal Arts students at Newcomb, but the program for the major in Music is confined to History, Literature, Theory, and Public School Music methods.<sup>1</sup>

The position of Cornell in this group is also unique. Although it does not require Applied Music in the major, it grants credit only to students who are majoring in Music. At Cornell, in other words, the election of Applied Music for credit is both optional for the majoring student and also his exclusive right.

At St Olaf, the Liberal Arts student who majors in Music has a choice of two programs. One of them is the usual major program. In this, the inclusion of Applied Music is recommended but not required. The other program, especially planned for prospective teachers, is called the 'teaching major' and does require a small amount (four semester hours) of Applied Music. St Olaf, therefore, uniquely belongs both in this category and in the next.

GROUP VI. INSTITUTIONS OFFERING INDIVIDUAL INSTRUCTION IN APPLIED MUSIC, THE ELECTION OF WHICH IS REQUIRED FOR THE MUSIC MAJOR (Baylor, Bethany, Carleton, Converse, Fisk,<sup>2</sup> Grinnell, Iowa, Mills, North Carolina, Oregon, St Olaf [teaching major], Vassar):

At Fisk<sup>2</sup> and at North Carolina, the election of Applied Music for

<sup>1</sup> There were no Liberal Arts students majoring in Music at Newcomb in 1932-33. Only one student since 1924, when the major was first offered, had chosen it in preference to the Bachelor of Music course.

<sup>2</sup> See n. 2, p. 50, above.

credit is the exclusive right of the majoring student and the election is compulsory. In other words, the offer of credit is restricted to those students who are, at the same time, required to earn it.

At the other colleges of this group, credit for Applied Music is required of majoring students, but the right to credit is not exclusively theirs.

There is little similarity among these colleges in respect to the actual amount of applied work which the major in Music requires. The minimum amount at some colleges (Fisk,<sup>1</sup> Grinnell, North Carolina) is four years' work and is, therefore, so large that it rivals the maximum amount permissible at other colleges. On the other hand, at some of the colleges of this group, the Applied Music requirement can be satisfied by a very small amount (at Vassar, one year's work) if the student's performing ability is sufficiently advanced to be credited and to enable him to do his theoretical work without handicap.<sup>2</sup>

GROUP VII. INSTITUTIONS OFFERING INDIVIDUAL INSTRUCTION IN APPLIED MUSIC, CREDIT FOR WHICH IS OFFERED TO ANY QUALIFIED STUDENT WHETHER HE ELECTS OTHER MUSIC COURSES OR NOT (Baylor, Carleton, Centenary, Grinnell, Oregon, St Olaf, Syracuse; sometimes Iowa):

HERE Applied Music emerges as an independent subject of college study. Its rules and regulations, relatively few, differ from those of other subjects in the Liberal Arts college only in that it may not serve as a field of concentration and, in some cases, may not be credited throughout all four years.

At most of the colleges of this group, the credit granted to Applied Music as a free elective is exactly the same, in proportion to lessons and practice, as that granted to those who are majoring or minoring in Music in the Liberal Arts college.<sup>3</sup>

The ratio of lessons and practice hours to the amount of credit granted is the same at only two of these colleges, namely Carleton

<sup>1</sup> See n. 1, p. 51, above.

<sup>2</sup> For maximum and minimum requirements, see under 'A.B. Course with Music Major' by colleges, Appendix A, below.

<sup>3</sup> Credit for Applied Music is not always granted to students in the Liberal Arts college on the same basis as to students in the school of Music. At Baylor, Liberal Arts students receive only half the amount granted to B.Mus. students for any similar

and St Olaf. There, the credit granted each semester is equal to the number of half-hour lessons a week, each of which requires an hour of practice a day. Or, to put it another way, one half-hour lesson a week requires an hour of daily practice and counts as one semester hour, or two credits a year. At Baylor, the credit is slightly under this amount. At Grinnell, only half as much credit is granted for an equal number of lessons and practice hours as is granted at Carleton and St Olaf. Iowa grants the same credit as Carleton and St Olaf, but asks only half as much practice. At Syracuse, the amount of credit granted to Applied Music as a free elective is twice that which is granted at any of the other institutions of this category for a similar number of lessons and practice hours. The amount offered at Grinnell is the least and is only one fourth of the amount granted at Syracuse. The credit at Grinnell and the credit at Centenary are the same but, at Centenary, the number of practice hours required for two half-hour lessons a week is only half the amount which is required at Grinnell.

At Oregon, if the general student elects not only Applied Music but also an appropriate course in the Structure and History of Music, his Applied Music credits are doubled.<sup>1</sup>

The amount of credit accorded a year's work in Applied Music as a free elective may be regarded in two ways. If it is large, the student is generously recompensed, but if he takes two lessons a week, he may soon exhaust the maximum allowed. If it is small, the maximum allowed may permit him to study Applied Music throughout all four years. On the other hand, at all colleges where individual instruction is offered, the student is at liberty to study Applied Music without credit, if he so desires. At all of the colleges offering Applied Music as a free elective, except Syracuse, four years of Applied Music may count toward the A.B. degree.<sup>2</sup>

number of lessons and practice hours. At Centenary, Liberal Arts students receive credit on the basis of one third of the amount granted to B.Mus. candidates in the School of Music. At Syracuse, Liberal Arts students receive not to exceed two credits in Applied Music each semester, regardless of the number of lessons per week and the number of practice hours. In the College of Fine Arts, candidates for professional degrees, the majority of whom take two lessons a week, may earn anywhere from two to ten credits in a given semester.

<sup>1</sup> See Appendix A, art. 'Applied Music,' p. 186, below. 'Structure and History of Music' is used at Oregon to refer to what is commonly called 'Theory.'

<sup>2</sup> See Table II, p. 261, below.



## §2

EVEN at these institutions where credit is offered for individual instruction in Applied Music, it was found that a number of students preferred not to elect this type of work for credit. The reasons offered for the neglect of credit appear to be twofold: 1) When credit is dependent upon theoretical co-requirements, some students are disinclined to meet them, choosing rather to carry on their private lessons without credit; and 2) A limited number of students prefer to earn the credits to which their tuition entitles them by means of other types of work.<sup>1</sup>

## §3

REGULATIONS and arrangements are commonly made to facilitate and direct students' practice.<sup>2</sup> The number of practice hours a day usually stands in some fixed ratio to the number and length of lessons, on the one hand, and on the other, to the amount of credit earned in Applied Music. Often, for example, one hour's practice a day is required for each lesson a week. At Oberlin, with a fixed number of lessons, the student may increase his credit by increasing the number of hours devoted to practice.

Some check is usually kept on the fulfilment of practice requirements. At Centenary, except by special permission, students practice in rooms at the Music Hall under the Practice Supervisor's direction. They report to the Supervisor at the beginning and end of each practice period. If the student practices at home instead of at the Music School, his weekly report, showing hours of practice performed (on a form furnished by the Practice Supervisor), must be attested by his parent or guardian. At Newcomb also the student reports at the beginning and end of each period. At Converse, the student hangs a card marked 'Study' on the door of the practice room, and if disturbed while practicing, is bound by the Honor System to report the intruder to the Student Government.

Charges for the use of practice rooms and instruments are based normally on a definite number of hours or half-hours a day a

<sup>1</sup> See Table III, p. 262, below.

<sup>2</sup> For the number of practice rooms available at the various subject institutions and their cost to the students, see under 'Equipment' and 'Applied Music: Cost,' by colleges, Appendix A, below.

semester or year. These charges are usually fixed as simple multiples of a basic hour-a-day-a-term fee, but sometimes the relative cost decreases as the number of hours of practice a day increase.<sup>1</sup> The second unit of Piano practice a day a year costs 66 per cent as much as the first at Converse; 50 per cent at Michigan; 43 per cent at Mills; 83 per cent at Newcomb; 75 per cent at Oregon; and 71 per cent at Pomona. The third unit is usually equal to the second in cost, but at Mills it is 66 per cent more expensive, the charge being 71 per cent of the cost of the first unit, as against 43 per cent for the second. At Oregon, the second and third units are equal in cost, but the fourth unit costs one third less, or 50 per cent as much as the first.

No limit is set on the hours of practice in the departments' practice rooms at Iowa, Smith, and Vassar. At Iowa and Vassar no special charge is made to Applied Music students for this unlimited use of practice facilities. College students who are not taking music lessons may obtain opportunities for unlimited practice by paying a flat fee. At Smith, a basic fee covers unlimited practice between the hours of 9 A.M. and 10 P.M. on weekdays, and 2 and 10 P.M. on Sundays.

Practice rooms for other instruments than the piano are rented to students on an hour-a-day-a-year basis, and sometimes the instruments also are available for hire. Practice rooms for Singing include the use of a piano. At North Carolina, the charge for Singing practice, with the piano, is 66 per cent that for Piano practice alone. Organ practice is naturally the most expensive, and its cost varies widely, according to the size and quality of the instruments available. Charges for practice on grand pianos are usually higher than for practice on uprights: 25 per cent higher at Grinnell, 50 per cent at Pomona, for example. At Smith, ten of the 34 pianos available are grands, and no distinction is made as to cost. They are shared amicably by agreement among the students.

#### §4

GRADES for Applied Music, when credit is given for it, are determined by one of three agencies: 1) The teacher, 2) The teacher and

<sup>1</sup> The actual costs are listed under the separate colleges in Appendix A, below.

a jury, 3) The jury alone. Juries are constituted in three ways: 1) The whole Applied Music Faculty, 2) Teachers of the particular medium which the student has chosen, 3) Faculty groups from which the candidate's teacher is excluded.<sup>1</sup>

Grades are fixed by the teacher for his pupils at Carleton, Columbia, Grinnell, Newcomb,<sup>2</sup> North Carolina,<sup>3</sup> Oregon, Pomona, Vassar. Formal examinations are dispensed with altogether when the teacher alone determines the grades. Otherwise there may be examinations consisting of 1) Performance of one or more pieces before a jury or teacher, or before the jury, the teacher, and a group of students; 2) Participation with other students in a public recital; 3) Participation with one other student; 4) Solo recital.

Students of Applied Music are often required to participate in from one to six recitals a year. Some colleges require a full-length public recital by Applied Music students before graduation. The music presented is usually governed by regulations, both as to quality and difficulty. These recitals are usually graded, either as part of the work in Applied Music, or as the examination in Applied Music work. Sometimes credit for Applied Music hinges entirely upon them.

In some colleges, the only recital examinations come in Senior year.<sup>4</sup> In others, they come in Junior year as well. At Grinnell, two appearances in recital are required of Music majors, and one for Music minors, though the latter are urged to appear twice. In a few colleges, student recitals begin as early as Sophomore and even Freshman year.

Four colleges (Iowa, Mills, Oregon, St Olaf) use a Probability or Normal Distribution Curve in grading Music students, without, of course, allowing themselves to be ruled by it. At Iowa, the grades in large classes follow the Frequency Curve fairly closely. On the whole, Music grades run a little above it, but seem to 'tally closely

<sup>1</sup> See p. 195, below. For detailed statements concerning grades and examinations in Applied Music, see under 'Applied Music: *Grades*,' by colleges, Appendix A, below.

<sup>2</sup> Credit granted to B.Mus. students only.

<sup>3</sup> See n. 4, below.

<sup>4</sup> At North Carolina, the grades in Applied Music depend on these final recitals; the award of college credit is conditional upon them, and so, consequently, is the recommendation of candidates for their Liberal Arts degrees.

with the scholastic records of the same students.' At Mills<sup>1</sup> and St Olaf the Probability Curve is used; at Oregon, 'the Normal Distribution Curve of the Missouri system.'

The following bases for administering grades are reported by Applied Music Faculties:

Ability	Perseverance
Accomplishment	Personality for teaching
Advancement, technical	Prepared compositions
Application	Proficiency
Authority in conducting	Progress a) in interpretation, b) in technique, c) as opposed to talent, d) as reported by the teacher
Character of work	
Common-sense of teachers	
Compositions learned	Quality
Earnestness	Quality reported by the Jury
Effort	Quantity
Faithfulness in practice	Relative merit
Improvement	Sight-reading ability
Industry	Talent
Initiative	Talent for public performance
Intelligence	Technique
Interpretation	

## B. GROUP INSTRUCTION

### §I

GROUP instruction in Applied Music is available at Baylor,<sup>2</sup> Converse,<sup>2</sup> Cornell,<sup>2</sup> Iowa,<sup>3</sup> Michigan,<sup>2</sup> Newcomb,<sup>4</sup> Oregon,<sup>2</sup> Pomona,<sup>5</sup> St Olaf,<sup>5</sup> Vassar,<sup>2</sup> Wellesley.<sup>2</sup>

Three colleges (Cornell, Pomona, St Olaf) provide only elementary work in this field. Two of these (Pomona, St Olaf) give no

<sup>1</sup> In grading classes, "A" shall be considered as normally applicable to not more than 15 per cent of small classes and 5 per cent of large classes; "B," to 35 per cent of small classes and 25 per cent of large classes; "C," to 35 per cent of small classes and 50 per cent of large classes; and "D," to 15 per cent of small classes and 20 per cent of large classes.'

<sup>2</sup> With credit.

<sup>3</sup> Group instruction in Applied Music at Iowa (and occasionally elsewhere) is supplementary to individual lessons, and not separately available; one registration and one fee cover group and individual work in each Singing, Piano, Violin, and 'Cello course. Group instruction in wind instruments is not offered.

<sup>4</sup> With credit only for B.Mus. candidates.

<sup>5</sup> Without credit.

credit for group instruction;<sup>1</sup> Cornell does offer such credit.<sup>2</sup> Credit for elementary group work is given also at Converse.

At some colleges, group instruction is offered to advanced students as well as to beginners (Converse, Iowa, Michigan, Newcomb, Oregon). At Converse, Applied Music lessons are given to Liberal Arts students in groups of three at a time.<sup>3</sup>

Other colleges offer group instruction only to the more advanced students. At Newcomb, Vassar, and Wellesley, courses are offered in Interpretation, and a certain degree of experience is prerequisite for them in each college. These courses in Interpretation<sup>4</sup> resemble the advanced work at Iowa and Michigan, but differ from most other courses in that they are not offered as a substitute for private lessons. Their purpose is to examine the content of the literature studied in private lessons, and to familiarize each student with the works the rest are learning to perform. Questions of manner and style, rather than skill and technique, are dealt with.

Group as well as individual instruction is governed by a multitude of regulations. At Wellesley, to elect *Interpretation*, a student must take private lessons, without credit, at the same time. At Vassar, intermediate or advanced Applied Music taken for credit and the Interpretation courses are reciprocally co-required. *Interpretation* is Wellesley's nearest approach to Applied Music, and to get credit for it the student must be taking music lessons without credit. Vassar allows credit for Applied Music, but to secure this credit the Interpretation courses are required and they may count neither 'in the required ratio of theoretical and historical work to Applied work, nor in the total of Applied work permissible.'<sup>5</sup> At Iowa, group instruction is treated as supplementary to individual instruction,<sup>6</sup> and both are linked in their early stages with the study of Theory. At Cornell, in a proposed course called *Vocal Theory and Technique*, group instruction is to be linked with the work of the Choir, and not with individual Singing lessons directly. It is intended to follow

<sup>1</sup> Special fees are charged.

<sup>2</sup> No special fees are charged.

<sup>3</sup> To B.Mus. candidates, in groups of two.

<sup>4</sup> One at Wellesley (to be discontinued after 1933), two at Newcomb; and three at Vassar, one intermediate and two advanced.

<sup>5</sup> See p. 54, above, and Appendix A, art. 'Applied Music,' p. 202, below.

<sup>6</sup> See n. 3, p. 62, above.

the general elementary course, *Theory and Practice of Music*, and to deal with 'the theory, history, and practice of vocal production as applied to speaking and singing,' correlated with the work of the Choir, 'the choir rehearsals being applied on a laboratory basis.'

### §2

TEACHERS report these disadvantages of group instruction: 1) Unless students are of equal grade, the poor ones hold the good ones back; 2) The size of the class varies, and when it is small the low fees (which are one of the reasons for teaching in groups) do not cover the cost; while when it is large, the students may receive too little individual consideration; 3) When group instruction takes the place of individual instruction, the department's total receipts from Applied Music may fall off; smaller income and more students per teacher mean ultimately cuts in the Faculty, and this is viewed with apprehension.

The following advantages are recognized: 1) Reduction in the staff is a saving to the college; 2) A reduction can be effected in the cost of lessons, to the students' advantage; 3) More students can afford music lessons; 4) An instructor may cover ground with a group of pupils in one practical demonstration which he would otherwise have to discuss separately with all his pupils; 5) Constant exchanges with the group help to overcome shyness and to develop self-confidence, so that appearances in recitals become less taxing; 6) Fellowship and competition in the group provide some special musical stimulus; 7) The less gifted student may benefit by the example of the more gifted.<sup>1</sup>

## II.

### GROUP MUSIC

#### §I

GROUP MUSIC is the practice of Applied Music by organized groups of individuals. It includes chamber music groups, choirs, choruses,

<sup>1</sup> Experiments in group instruction in Singing suggest a return to the earliest type of musical training offered by our colleges. Group instruction seems to work best in Singing.

glee clubs, bands, orchestras, and all the combinations of vocal and instrumental organizations which students have devised or colleges devised for them. This type of Applied Music is practiced by organizations varying in size from a small group round a piano to a mammoth chorus, complete with orchestra. Some of these organizations are conducted as college courses, with or without credit; and some, though sponsored by colleges, are not included in the curriculum.<sup>1</sup>

Credit for Group Music sometimes depends upon the election of courses in Theory and History. Columbia students in the University Orchestra, Band, Chorus, and in the Ensemble classes, receive credit only if they elect a Theory or History course. At Virginia, *Vocal Ensemble* preresquires *Music Fundamentals* and *Elementary Harmony* and one full year in the Glee Club. At Amherst, the elementary course *Material of Music* 'counts toward the degree only when preceded or accompanied by *Chorus and Orchestra*, which is considered the "laboratory" work accompanying all the Music courses and is a requisite for them all.'

Less commonly, enrolment in Group Music is required of students who want credit for individual lessons in Applied Music (North Carolina). At St Olaf, the situation is reversed, and to be admitted to the Lutheran Choir, students must take private lessons in Singing. Liberal Arts students may satisfy this requirement by group instruction, for which no credit is granted.

At Oregon, *Ensemble* is required of all students majoring in Music; but for the elective student, credit for individual lessons does not depend upon the election of Group Music of any kind.

Sometimes all the larger musical organizations of a college yield credit to the Liberal Arts student (Baylor, Carleton, Mills, Oregon, St Olaf). Sometimes none of them yields any (Bryn Mawr, Chicago, Fisk, Harvard, Newcomb, North Carolina,<sup>2</sup> Oberlin, Smith, Vassar, Wellesley, Yale). Sometimes credit is given to B.Mus. candidates, but not to students in the Liberal Arts college (Newcomb, Michigan,<sup>3</sup> Oberlin). At four universities (Cornell, Iowa, Michigan, Ore-

<sup>1</sup> See Tables IV-VI, pp. 263-266, below.

<sup>2</sup> No credit is given, but membership in organizations throughout the college course is required for the 'A.B. in Music,' described below, p. 179.

<sup>3</sup> Orchestra credit only.

gon), the Band may be substituted for the Military Science requirement. At Grinnell, participation in the Band is accepted in partial fulfilment of the credit requirements in Athletics.<sup>1</sup>

Two institutions (Michigan, Virginia) give credit for only one of their musical organizations; two others (Bethany,<sup>2</sup> Centenary<sup>3</sup>), for all but one.

Students in the Converse Glee Club receive no academic credit for their work in it, but they are permitted, on condition of attending Chapel services regularly, to add two points to their final grade in any one subject.

Ensemble instruction is not always made the subject of a special course. At Mills, a special Ensemble course is provided for Piano students, but students of stringed instruments may perform in Ensemble groups as soon as they are competent to do so. These opportunities are arranged for them in connection with their individual lessons.

The training of small vocal and instrumental ensembles is an official part of some musical programs (Baylor, Bethany, Centenary, Columbia, Converse, Iowa, Michigan, Mills, Oregon, Pomona, Smith, Vassar, Virginia, Yale). Elsewhere, the Music Faculty supervises this kind of work informally. Carleton and Grinnell, for example, provide opportunities in the way of string trios, quartets, and woodwind ensembles without fees or academic credit. *Ensembles* covers various groups at Pomona, where credit, though offered, is seldom taken. The special provisions there include 'three string quartets; clarinet quartet; flute, oboe, clarinet, horn, and piano; flute, two clarinets, and bassoon; flute quartet; quartet of brasses—two trumpets and two trombones; trio composed of clarinet, violoncello, and piano; two quintets for piano and strings; and several pianists doing sonatas with various instruments. Most of these groups meet once a week. The only ones asking for credit in these groups are the pianists; they do not have access to any other type

<sup>1</sup> See Table IV, pp. 263, 264, below.

<sup>2</sup> At Bethany, and at Oregon, credit is given for membership in organizations which give annual repetitions of choral works; and in several other colleges which credit choral music, part of the year's work is repeated annually.

<sup>3</sup> Credit only if fee is paid for a Group Music course. See Appendix A, art. 'Organizations,' p. 153, below.



of ensemble. The groups are constantly shifting to meet the instrumentation called for.' At Harvard, a student reports, a Theory teacher has groups of four students come voluntarily to his home, out of class hours, to go through string quartets on two pianos. At one, two students play the first violin and viola parts; at the other, the second violin and 'cello parts are played. The same instructor encourages informal groups of students to meet with him on Sunday afternoons to read through chamber music. Many of the students in these groups are concentrating in other fields than Music.

## §2

As in the case of individual instruction in Applied Music,<sup>1</sup> Liberal Arts students in musical organizations often choose not to accept credit when it is offered. The reasons for this are said to be two: 1) The student does not want to use up the credits which he is allowed to take in Applied Music; 2) He prefers to decline his organization credits and be free to take more non-musical work without exceeding the set limit of electives.<sup>2</sup>

<sup>1</sup> See §2, p. 59, above.

<sup>2</sup> See Table III, p. 262, below.



PART II



## CHAPTER V

### MUSIC IN HISTORY

GOOD History teaching, whatever the particular phase of history it deals with, takes as much wisdom as the teacher can bring to it. There are probably about as many dates of events in the history of music as there are in the history of any art. These dates themselves as isolated facts are as insignificant as any isolated fact. It means nothing to know that Haydn was born in 1732 and died in 1809, unless to know that is to know that since he died in 1809 and Beethoven in 1827, Haydn's life overlapped Beethoven's by a good many years. It also overlapped the lives of Bach, Handel, Mozart, Gluck, Domenico Scarlatti, Weber, Berlioz, Bonaparte, Washington, Jefferson, Keats, Goethe, Coleridge, Burns, Robert Fulton, Edmund Burke, Samuel Johnson.

That very elementary statement makes a little difference in one's idea of Haydn, gives it a little more substance, or a great deal, depending upon how much the other names mean to him. At the same time it adds a little in the same way to one's ideas of Bach to Johnson inclusive, depending upon how much he knows of Haydn.<sup>1</sup> Teachers of Music History often confine themselves to their own subject in its narrowest sense.

Frequently it is maintained that, in communities which are far removed from musical centers, a special, modified type of teaching is required in History and Appreciation courses. A striking refutation of this defeatist theory was found in one course in the History of Music of outstanding college caliber. The students refer to it as 'the most exacting History course in college.'<sup>2</sup> The college which

<sup>1</sup> 'I would like to add a few words on Hans Leo Hassler,' says a lecturer, 'whose life extended from 1564 to 1612. Not only these dates, but also Hassler's music, show that he stands between the sixteenth and seventeenth century—between German and Italian tendencies.' For a partial report of this lecture, see H. Leichtentritt, 'The Music of Protestantism,' *The Boston Transcript*, March 10, 1934; and contrast Appendix B, §18, p. 227, below.

<sup>2</sup> Conversation with one of the members of this course:

*Q.* Did you find the course too hard?

*A.* No. A lot of work, but it wasn't too hard. Required more work than any other History course in college.

*Q.* Did it contribute to your enjoyment of music as well as to your knowledge?

*A.* Yes. I should say so!

offers it is situated a long way from any metropolitan center of musical activity.

In a History and Literature or Appreciation course of a sadly familiar sort, the teacher enters the classroom, calls the roll, returns quiz-papers, and announces the next assignment. These preliminaries over, a few glittering generalities, a few *facetiae*, a few 'stories' about the music (usually invented after it was written), one or two popular opinions, time-tried and safe, and the class is under way! Biographical details of the musicians are cut to a minimum. References to the forms of the music are passed over gingerly, as if the technical aspects of composition were a subject which could hardly be broached without losing converts to Music and jeopardizing the enrolment in the course. After saying everything which seems to him pertinent, the teacher turns to the musical illustrations. The mawkishness and insipidity of these courses are often irritating to students.<sup>1</sup>

In a good many college Music courses conducted primarily for laymen, there is a tendency to 'sell' the idea of music to the students, sometimes a little too cheaply. Sometimes the question, 'Do you like Jazz or Classical best?' takes up most of a class meeting. If a student elects a course, surely the instructor is entitled to take for granted an initial impulse to learn something about music.<sup>2</sup> If a student lacks the will to learn and curiosity about the subject, one may well question his right to enrolment in the course.

<sup>1</sup> Among the epithets commonly applied to courses in History and Literature of Music and Appreciation are 'Cinch,' 'Snap,' 'Pie,' 'Soup,' 'Sop,' 'Crib,' 'Gut.' The choice of monosyllable varies somewhat with the location, but for critical purposes they may all be taken as synonymous.

<sup>2</sup> Exchange with a Music student:

Q. Do you think that when teachers offer courses in Appreciation they should assume that the student already 'appreciates'?

A. I don't know. On the one hand, if the instructor assumes that the appreciation is already present, the problem of talking in 'different languages' will arise; on the other, the instructor will assume that the student not only does not appreciate music, but everything else of any intellectual significance as well. In general there should be an assumption of appreciation of the beautiful and desire, on the instructor's part, to carry it into the specific realm of music.

Another:

Q. Do you think a teacher of Appreciation should assume that a student comes with an appreciation, or that he must be converted?

A. I think he should presuppose an admiration for music as a great art.

Appreciation teachers often say, 'We don't want to make the course hard.<sup>1</sup> We are dealing with barbarians, and we have got to make them like music first of all, before we can clamp down on them.' Though they say that they are making the course easy on purpose, some of them are actually hardly able to put together a course at all; and if it is not more substantial it is because they do not know how to make it so. There is, of course, something to be said for making a subject initially attractive; but the motive should be enthusiasm, not timidity. Students have been known to take an Appreciation course just because it was easy and remark later in life, 'I think I got more out of that course than anything else in college.' It is the goodness of a course, and not its easiness, that produces these results.

There are good and bad soft courses. The bad ones are indefensible, but some of the greatest and most influential courses in American college history have been what George Herbert Palmer used to call 'honorable snaps.' It is a simple matter to make a course hard, but 'hardness' is often due to unskilful teaching. Hardness and softness are inadequate criteria altogether. It may, however, be asserted with considerable confidence that the best courses are not those in which the instructor is obliged to woo his class in order to retain their attention.

A certain amount of music is necessary to illustrate a lecture, but turning on a phonograph is a device too often used by a teacher in order to get out of preparing a lecture. It makes things easier for him, but it robs his students of the substance which they need and want, and which it is his professional and moral duty to give them. In more effective and stimulating lecture courses, the teacher relegates most of the record-playing to a 'listening-hour,' sometimes under supervision; or requires the students to play over records while they follow the performance with the scores, as outside work. Such exercise may be alternated with prescribed reading. This sort of practice is more in keeping with the methods used in other college departments. There is something ludicrous in the sight of a college professor spending a whole hour putting on records and changing needles.

<sup>1</sup> See Appendix B, §17, p. 227, below.

Many teachers of History and Appreciation supplement their lectures with the most casual kind of piano playing. In some cases they are not gifted as pianists. That is a misfortune, but not fatal. In other cases, teachers who are competent performers prepare their illustrative material carelessly. That is disastrous. The effect on the listener is twofold: his interest lags, and the illustration fails to be illuminating to him. The spirit of negligence is infectious.

A Fine Arts lecturer can exhibit a picture and at the same time discuss it, for there is no conflict between paint and voice; but discoursing upon a piece of music while it is being played on a phonograph has serious drawbacks. Apart from the bad manners of it, the practice largely precludes close attention, understanding, enjoyment, or familiarity, on the student's part. This should be obvious, yet a good many teachers seem to be directly inspired by music to break out into a deluge of running comment.<sup>1</sup> Moreover they do not hesitate to turn the phonograph off, to give their comments free play—as if the music had interrupted them, rather than they the music. On starting it up again there is usually some difficulty in finding the place. Trying to begin at the right spot in the middle of a phonograph record generally produces comical or offensive sounds.<sup>2</sup> Coupled with a flow of superfluous comment, the result (even for one already acquainted with the music) is bewildering. As a technique for the development of appreciation this system is open to serious criticism.

In many cases the methods of outside reading to supplement lectures on the History of Music are of pre-college character. It is not

<sup>1</sup> In one class where *Les Préludes* was being analyzed, the students held in their hands a detailed analysis which the teacher had prepared. They tried to follow it while the record was being played by fits and starts. Even when the record was under way, however, they were not allowed to listen to it consecutively. These running comments by the teacher were preserved:

'This theme represents the Fullness of Life . . . See how prismatic and perpendicular the harmony is there . . . Keep that key in mind . . . Modulates . . . At 70, four horns . . . Hear the strings, rocking in the background . . . An Emotional Climax . . . First Phrase . . . Second Phrase . . . This is still Part I . . . Part II . . . Same theme . . . You notice that long, sustained theme above? . . . Now it begins to warm a little . . .'

This is not an unfair example of bad Appreciation teaching method. See also Appendix B, §8, pp. 221, 222, below.

<sup>2</sup> This technical problem has been solved at Vassar. Marks made on the record



at all uncommon to hear a teacher say: 'Read the next chapter in Forsyth for next time'; or, 'Read the article on Bach in *Grove's Dictionary* for next time'; or, 'Read pages 137-185 in Parry.' In a course of very different caliber, the first assignment was a comparative review of Paul Bekker's *Story of Music* and Cecil Grey's *History of Music*. About a month was allowed for the necessary reading and writing.

The volume of outside reading required is by no means an infallible index to the seriousness of a college course. It might be possible to conduct an extremely valuable course without required reading of any sort;<sup>1</sup> but when textbooks are used, assigning one or two chapters at a time, without supplementary reading, is a method hardly worthy of a good high school course in History. Tasks might be set a student equivalent to those in a well-organized college course in any of several subjects. It requires no special genius to set a task of this sort, or to carry it out in good style; but it indicates some maturity on the part of both teacher and student.

Some teachers of History and Literature of Music are little more than automata, who could be replaced adequately by a small assortment of disc records added to the colleges' collections. Their courses, as a member of one complains, give the student 'no chance to ask questions in class, and no opportunity for consultation except in the few minutes after class.'<sup>2</sup> One teacher had difficulty in explaining

with colored wax pencils are fairly permanent, and make it easy to find the exact location of a given theme or section once it has been determined and marked. This simple invention should meet with general favor.

The mechanism of the instrument sometimes facilitates accurate starting. Vassar writes:

'Our phonograph pick-up arm is equipped with a lever which raises the needle from the disc, permitting the disc to continue revolving, and which, when reversed, returns the needle to the original groove. The device permits exact starting and stopping of the music for purposes of discussion.'

<sup>1</sup> In one *Introduction to Music* course there is no prepared work except practice on instruments. 'An average person can receive an average grade by working an hour a day,' says the instructor.

<sup>2</sup> In this particular class, the students never heard the records outside the class hours. An effort to correct this is described by one of the members:

I attempted to start a schedule similar to the reference room in a library when, for a specified number of hours every day, the students could come to the office, sign out for records, and then check them in when they were through. In a similar way, records would be signed out every night at a definite time (to be returned the

the difference between 'binary' and 'ternary form' to his students.<sup>1</sup> In another class of the same sort the teacher wrote on the blackboard several types of canon. One of them was the *cancrizans*, or crab canon, but this humorous and descriptive name was not applied, or explained to the class. When asked by one of the students whether this example was 'really a canon,' the teacher replied: 'Not strictly speaking.'<sup>2</sup>

This sort of superficial and inaccurate teaching may be assigned to 1) Lack of familiarity with the subject on the teacher's part, 2) Laziness, 3) A desire not to talk over the heads of his students. None of these excuses is valid. Under a wise teacher, how fascinating the study of canonic artifice can be made! How much light it throws on polyphony, both early and late! What a novel and stimulating experience it is to the young mind to wrestle with an intellectual process of this intricacy and variety! It is true that in the hands of pedants canon-writing looks like mere cerebration; but in the hands of Palestrina, Bach,<sup>3</sup> Mozart, Beethoven, Franck, it is beautiful in itself, and also an instrument of the fuller beauty of the total work.

For a teacher in college to treat the matter of canonic writing superficially, or as a bugbear, is to ignore a powerful means of giving his students a grasp of polyphonic literature.<sup>4</sup> What is true of

next morning before eight, or they would be fined for lateness), and also signed out in a like manner over the weekend.

This schedule was never put into effect, perhaps for fear of wear and tear on the records. See n. 1, p. 22, above.

<sup>1</sup> See Appendix B, § 14, p. 226, below.

<sup>2</sup> It hardly pays to speak of canons otherwise than strictly; and the *cancrizans* is as rigidly canonic as any. The only decent answers to the student's question were 'Yes,' or 'I don't know,' to begin with, followed in either case by a reference (say to Grove), or an explanation on the spot or at the next meeting.

<sup>3</sup> Bach's accompanied *Violin Sonata in A-major* is as exciting to watch as a great Chess game if you understand it.

A Senior majoring in Physics writes (on a postcard):

Have you seen *Der Kanon* by Fritz Jöde (Georg Kallmeyer Verlag)? Contains hundreds of canons from the 13th to the 20th century, including 20 by Beethoven, 22 by Mozart, 27 by Haydn, several by Byrd, Palestrina, Schubert, Brahms, Maler—in fact, everyone. The best collection I ever saw. It's worth 3.75. Just thought you might be interested.

<sup>4</sup> In an Italian class at one college, the teacher devoted a quarter of an hour to explaining the difference between *Mio cappello* and *Il mio cappello*, and made the discussion of this small point of grammar the focus of much general instruction in the nature of the language.

canon is true to a greater or less extent of every musical form, in respect to the analysis and understanding of written music. The teaching of these forms is often left to men technically and intellectually incapable of relating them to their sources in the only ways which can possess any general significance or practical utility to the college student of Music. The science of acoustics and the history of instruments—sound behavior and sound production—are taught similarly in restricted, water-tight compartments.

A large number of musical masterpieces enter constantly into the educated musician's musical thought. As a rule, he will know and recognize a famous theme. The mental processes involved in his identification of the second subject of the *Unfinished Symphony* are not those which are called into play in a memory-test. He does not 'remember' this theme: he knows it.<sup>1</sup> Most colleges would like to produce musically educated persons and are trying to do so. In proportion as they are successful, students of music are building up familiarity with great music which is gradually leaving the realm of their conscious memory and passing over into knowledge. The table in Appendix B, §9, below,<sup>2</sup> may throw some light on the degree to which this is being accomplished. The results suggest weakness in a primary division of music education.<sup>3</sup>

The advanced degrees held by many professors of Music suggest that they must possess a ripe knowledge of musical literature. Sometimes, however, these degrees are awarded by institutions which provide only superficial contact with it. Teachers and even Heads of the Departments sometimes lack an adequate acquaintance with the literature of music.<sup>4</sup> So it is not surprising that some of our Music stu-

<sup>1</sup> It is no feat of *memory* for a student of English to tell you who wrote 'To be or not to be.'

<sup>2</sup> Pp. 222-225. See also Preface, pp. x-xi, above.

<sup>3</sup> 53.4 per cent success in identifying themes of almost elementary importance.

'99 per cent lack of contact and 1 per cent lack of memory accounts for the poor showing on the theme test,' said the Dean of one School.

<sup>4</sup> At one subject institution, I met the Chairman of the Music Department with about fifteen of the students. None of the students had ever heard the theme of the 'Ode to Joy' from the Beethoven *Ninth*. The Chairman 'seemed' to have heard it, but 'somehow couldn't' identify it even after several repetitions.

At another institution, I had a somewhat limited conversation with the Head of the Music Department on the subject of Beethoven's symphonies. 'I have about decided that I like the *Fifth* and the *Seventh* best of all,' he said. 'I am very fond of

dents get pitifully little familiarity with the monuments of music. They are lucky if they get even a working familiarity with the obvious essentials. When they are graduated, they have not had the sort of experience which would equip them for the enjoyment of music as an avocation, if that has been their aim. If they are to be professional musicians, they possess only a poverty-stricken, rote acquaintance with musical literature. And if they are to enter a career of teaching Music, they, like their teachers, can do no more than reproduce their kind.

When the literature of music is the principal object of study, the composer will be better equipped to compose, the performer will be better prepared to perform and less likely to limit his performance to the works which he studied in youth; the scholar will be equipped with the background for his job. And the layman will have personal contact with a great deal of music. From this, with the aid of an enlightened instructor, he can derive opinions of his own, based on facts, which will stand by him later on. The more music a student knows, the more music he will enjoy, and the better he will be prepared to enjoy music which he does not know when he has opportunities to hear it. Better for all is this than the alternative—a complex of superimposed, unsubstantiated, rote, fashionable opinions, based on a small amount of music.<sup>1</sup>

*Conversation with a University President:*

*Q.* Do you consider that the literature is the logical basis for all courses in Music as it is for all courses in English, Latin and Greek, and foreign languages?

*A.* And even for science and practically any course you could mention. Yes.

the *Third*,' I replied. 'The *Third*? Which one is that?' asked the Head of the Music Department. 'The *Eroica*,' I replied. 'Oh, yes. We haven't got that one. We've only got the *Fifth* and the *Seventh*,' said the Head of the Music Department.

The former Head of a department of Music remarked that while in office he aimed to have the music in and outside of the courses acquaint the student, in the course of four years, with as much music and as many different kinds as possible.

<sup>1</sup> For examinations in Music courses, see Appendix B, §37, pp. 237-239, below. For the consequences on examinations of some of the sorts of teaching criticized above, see Appendix B, §38, p. 239, below.

## CHAPTER VI

### MUSIC IN WRITING

**T**AUGHT from the purely technical standpoint, Theory lacks the academic grace. Taught from the point of view of its gradual evolution, as a concomitant of other developments in science and philosophy and art, it takes its place in a college program with ease and dignity. Taught in this way, Theory may lead the student on to an understanding of all music, all styles. It may lead him to a style of his own as a composer: the historical approach presents no obstacles to his technical advantage, and in other respects it is certain to offer him more accessory advantages than the technical approach alone can do. The historical and analytical method is obviously, axiomatically, the normal path to the study of Musical Theory in a college or university.

Neither the professional, technical, nor the historical approach to Theory is represented in our subject colleges by many conspicuously successful proponents. All too frequently, classes in Musical Theory present a sad picture. In some colleges, teachers who hardly know how to harmonize a simple melody plod through the weary teaching hours fumbling for the right word, the right note, the right chord. It is not at all uncommon to see a Theory teacher spend twenty minutes at a blackboard puzzling out a harmonization which he has previously assigned to his students, and ending with a solution definitely wrong in elementary, essential respects, as inaccurate when done as it was incompetent in the doing.

The state of musical theory at any given moment in history represents a compromise among certain permanent acoustic and physiological facts, certain fluctuating esthetic principles, plus certain arbitrary mathematical principles based on the other factors but constantly influenced by external elements such as mechanical developments and other circumstances. There is hardly a rule, however absolute in one period, which has not its exceptions in other periods earlier or later. The freedom of one generation is the bondage of the next. But since writing music well, whether it is to be simple or complex, calls for a mind which has been trained to

solve its technical problems in the most logical, direct, and musical way, training in arbitrary formal problems is good for the composer, and exercise in them is indispensable to the penetrating critic. The rules of Theory which these problems illustrate are arbitrary, codes derived from a corpus of music already written<sup>1</sup> by processes not unlike those which the grammarian employs in formulating the grammatical structure of a language. The rules of musical theory are not constant. Once Germany supplied the fashionable formula; just now, the reigning code comes to us, *via* France, from Italy. For the exercise of the mind, one system is as good as another, if both are equally well organized. A college Music teacher might elect to teach Theory on the basis of any of several schemes.

The beauty of the study of Theory lies in playing the game by the rules—or in seeing the rules transcended. For the student of History and Literature, there are the beauty of submission and the beauty of revolt, to be understood only through knowing the sources and the nature of the norm in terms of which submission and revolt must be defined. There is no virtue in the laws of Theory, no virtue in abiding by them or in overriding them. They call for understanding and application, not for reverence. But a teacher who breaks the rules because he does not know them, or a teacher who, through ignorance or negligence, allows his pupils to throw them to the winds, should leave the game alone. Both kinds are found among Theory teachers in American college Music departments. For example:

Case 1. Two 'consecutives' (forbidden) appeared in an exercise at the blackboard. One was justified to the class by the teacher, though it was not justifiable under the system nominally being followed. The other was not noticed either by the teacher or by the class.

Case 2. An example given by the teacher contained not less than six consecutives, and the teacher noticed none of them.

Case 3. A teacher exhibited his students' Theory notebooks. They were very neat, but riddled with errors of all kinds under the law. These

<sup>1</sup> This was well recognized in classroom practice by a lecturer on Two-part Counterpoint, First Species, who analyzed some two-part Lassus fragments as the basis of the study: went through the *Crucifixus* naming the intervals of all pairs of notes beginning simultaneously, and *deduced* the 'rules' from them before proceeding to do exercises.

errors were not particularly bad in themselves, musically speaking; but they were faults by the standards adopted in that teacher's course, and he was apparently too much beguiled by the tidiness of the notebooks to observe the indications that his teaching was ineffective.

There is no obvious shame or lack of virtue in returning a tennis-ball on the second bounce. It is not cruel or cowardly. Quite a good game might, perhaps, be based on doing it. The serve in tennis must touch the ground; in Badminton, it must not. These are rules of the games, and people take, negatively, pleasure in observing them.

Transgression through ignorance or negligence of the rules adopted is bad enough; but far worse is the common failure to stress the importance of making exercises in Theory really musical. This is rarely achieved. As a general rule, most of the small classes are conducted by teachers who cannot, even with opportunity, such as their limited numbers give them, stimulate truly musical thinking; and a good many of the large classes are conducted by teachers who cannot do so, whether they have the power or not, because of the pressure of routine and lack of time for individual attention.<sup>1</sup>

Among the good students in a college course in Theory, there will normally be some whose interests are critical and scholastic, others whose latent creative ability may be developed. Both of these, the scholar and the budding genius, enter upon the study of Musical Theory in the first instance with the same objects in view: 1) Extension of their general knowledge of music, and 2) Acquisition of a special equipment for further work. Exercise in Composition is capable of benefiting the scholar and the genius alike, provided it be taught strictly, methodically, as an intellectual proposition, sharpening the faculties and reinforcing the understanding. If it is taught as 'Creative Expression' it may do the genius some rather feeble good;<sup>2</sup> but an otherwise excellent student may find that he is called on to display mental and emotional resources which he does not

<sup>1</sup> See Appendix B, §20, p. 229, below.

<sup>2</sup> A *Suite* written by a student was performed publicly in 1933. It was one of the best student compositions encountered in the course of this investigation, exceedingly well made and spontaneous. When asked whether he had 'written much new music this year in his Composition course,' the young composer answered: 'No. I handed in a lot of old pieces, and let it go at that.'

possess. Creative powers are not to be demanded in an academic curriculum; and attempts to force them into being are likely to result sadly. The 'Creative Expression' ideal does real injustice to many an intelligent student not creatively inspired, but the real defectiveness of that system appears when it is contrasted with the beneficial effects of a well-governed and thorough study, both upon the scholarly student and upon the beginning professional composer.<sup>1</sup>

The courses described above<sup>2</sup> as auxiliary to the study of Theory—Sight Singing, Ear Training, and Keyboard Harmony—are often given undue weight in the student's schedule. The first of these, Sight Singing and Ear Training, are granted credit toward the A.B. by colleges which offer Public School Music courses in which the students are trained to teach Sight Singing and Ear Training in the elementary schools. These subjects can be taught very well in primary and secondary schools, and that seems to be the best place for them. In general, Music departments tend to be overloaded with elementary and 'introductory' courses of all kinds, and inadequately supplied with their continuations.<sup>3</sup>

Keyboard Harmony is a modified revival of the art of improvisation which was widely practiced in the seventeenth and eighteenth centuries. That improvisation was partly extempore and partly dictated by a figured bass or other set theme. Any performer in the old days who knew the ropes could use his own ability and save the trouble and expense of writing the music out in full.<sup>4</sup>

Improvisation offers some stimulus to a composer, when it is per-

<sup>1</sup> A successful Theory teacher states his principles as follows:

'I try to get the students to learn the various forms by actually writing in them. It gives purpose and interest to their study of other works. They understand and analyze them better when they've worked in the same forms themselves. I don't aim to produce composers. Occasionally we have some outstanding pupils. (Once in a while!) My point is: the study of Composition in college is a stepping-stone to an understanding of great music . . . They waste so much time the other way—and never get to know great music. My way doesn't prevent a person who wants primarily to compose from doing so; at the same time, it takes care of the great majority who will never be composers.'

<sup>2</sup> Pp. 38-40.

<sup>3</sup> No courses, for example, deal scientifically with the history of theory, its evolution, or with the history of orchestra technique.

<sup>4</sup> Modern music publishers have, of course, abandoned the old shorthand systems of notation; but a parallel may be seen in the freedom with which a *Jazz Artist* interprets a popular work.



formed in orderly, disciplined fashion; but slipshod fantasy is not very useful to anyone. Keyboard Harmony may serve 1) To link in the student's mind the sound of a chord with its numerical designation, or 2) To promote his ability in improvisation. As now taught in American colleges, it exhibits two serious defects:

1) In a class of, say, ten students, one at a time is called on to play an exercise. The rest of the class do nothing while the nervous and embarrassed performer tries to realize the exercise before him. He is placed at a disadvantage, and his fellows are profoundly bored.

The progressions are learned by rote; the whole study is mechanical and unmusical. Even at its most competent, the performance of the usual exercise in Keyboard Harmony is esthetically negative.

From this it follows that if Keyboard Harmony is to be taught effectively it must be (as in fact it is) taught to one student at a time, for the listener learns little and suffers much.

2) Keyboard Harmony, as frequently encountered, may be the negation of the intellectual concept of musical theory.<sup>1</sup> As it is taught, it is definitely destructive of the mental theoretical processes which possess the widest usefulness in the academic study of Music (and also, it may well be maintained, in the practice of musical composition). Keyboard Harmony is not, as it is taught, a useful tool in studying musical literature, or helpful to further investigation of musical theory on the student's part.

It is in its infancy as a college subject now. If it is to be retained it should be taught individually, in private, and frankly as laboratory work in Theory, intimately associated with Theory courses, and lead ultimately toward improvisation and composition.

<sup>1</sup> See §2, p. 40, above.

## CHAPTER VII

### MUSIC IN PERFORMANCE

THE curriculum of the American college, once largely devoted to the Classics, Theology, and Philosophy, now comprises an extent of study unthought of in the early days. Literature, Sciences, and the Arts are integral members of the modern scheme.

Vocational training now threatens the old strongholds of learning. The general problem of specifically vocational bent and work in college courses for undergraduates is vast and urgent. It has been studied elsewhere in detail.<sup>1</sup> A minor, more particular problem, related to it, but not altogether identical, concerns the arbiters of the fate of college Music. Just now, a certain group of colleges are coming more and more to recognize the *skills*.

One can justify all the previous expansions on the ground that each new subject was fundamentally not different in kind from the older studies. Skills are different, and they cannot be assimilated without judgment and effort spent in weighing their differentness and devising adjustments to meet it.

This report need not discuss the teaching of skills in college as a matter of pedagogic theory; but it must endeavor to appraise the visible results of giving credit in college for playing and singing.

The establishment of college credit for Applied Music has caused or encouraged a great many students to begin, advance, or perfect their performing technique. The personal advantages of being able to play and sing are obvious. As an aid to the study of Theory, Literature, and History of Music, ability to play an instrument is highly desirable,<sup>2</sup> and many other merits are seen in it.

<sup>1</sup> Abraham Flexner, *Universities* (New York: Oxford University Press, 1930). Dr Flexner, curiously, does not touch on the problems of Applied Music.

<sup>2</sup> With this principle in mind, and the idea, originally, that a student of Theory ought to know his way about the piano, Applied Music is offered. This is gradually extended to include Singing, Violin, etc., which are of little use to a Theory student in working out the usual exercises. So students whose 'Applied major' is Singing or Violin are required to take a year or so of Piano besides.

Some urge the case of Applied Music as laboratory work in Music. In the science laboratory the student repeats experiments which, over a period of years, have contributed to the particular science which he is studying. This work may be compared with the work done by students of Musical Theory and Analysis. It does not correspond with the development of performing ability.

Some champion the cause of credit for Applied Music on the ground that it makes a definite cultural contribution. 'College,' they say, 'must give cultural background. Performance is one highway to culture. Therefore the college should incorporate the study of performance in its list of subjects offered for credit.' This reasoning has been advanced for other subjects. The advocates of credit for secretarial studies stress their qualifications.<sup>1</sup> They are certainly a tool which can be of some service in the pursuit of an education. If a hobby-rider can prove, by hook or by crook, that his subject has 'cultural value,' it is only a matter of time before college authorities will give him an appointment.

Some feel that Applied Music would make a good college study if the teacher were both a good performer and teacher and a first-class scholar.<sup>2</sup> They feel that the question of credit would solve itself if only History, Literature, and Theory could be taught in the course of the lessons in Applied Music. They may be right; but the combination of qualities necessary is too rare to make this solution generally applicable.<sup>3</sup> Good teachers of Applied Music are none too

<sup>1</sup> See *Highpoints in the Work of the High Schools of the City of New York*, XV (1933), 37 ff., quoted in Appendix B, §4, below. See also for many further illustrations, A. Flexner, *Universities*, cit. supra, pp. 54-72.

<sup>2</sup> 'Of one thing I feel sure,' said a professor of History and Appreciation and Piano. 'If an Applied teacher could give a student a knowledge of piano literature instead of perfecting one Chopin étude a year, the applied work would definitely be Liberal Arts caliber.'

<sup>3</sup> At some colleges, an effort has been made to impress on teachers of Applied Music that they must impart both skill and general musical knowledge. Even where this has been attempted, there is little evidence that the idea has taken root among the teachers. From their own point of view quite properly, being professionally teachers of Applied Music, they stress the development of technique, tone, expression, and bring much ability and patience to the treatment of these problems. They find them, as good teachers should, quite enough to deal with in the time at their disposal.

I attended a Singing lesson in a college where great stress is laid on the principle of co-ordination between Applied Music and Music History and Theory. The teacher

common; good teachers of Theory are rather rare; and so are good teachers of Literature and History. The chances of finding one man, or several, for each college with a Music department, who would be a good teacher of Applied Music *and* a good teacher of Theory *and* a good teacher of History *and* a good teacher of Literature are about in a class with Borel's Monkeys.<sup>1</sup>

The final argument for giving credit for Applied Music is always this: 'Unless Applied Music is included in the curriculum, there is no time for it.'

It is true that the student schedule in many colleges is overloaded. Weighed down with academic and other organized activities, the students spend their days hurrying from class to class, and are left little time for voluntary effort.<sup>2</sup> Music should not, however, be made

took the soprano student up to B-flat by descending scales, and worked on the *crescendo-diminuendo* hum. It seemed to me a very good lesson. . . .

An A.B. graduate (1923), *Phi Beta Kappa*, planned to be a lawyer, and took no Music in college. After graduation he devoted himself to the piano, and became a concert pianist. In 1932 he took an M.A. in Music, and in 1933 was working for a Ph.D. He was by all odds the finest pianist among the students interviewed in the course of this study.

His reaction to the suggestion that 'Applied Music teachers should bring their work into line with the theoretical and historical courses' was as follows:

'It would be a distraction. When one is learning to play a Beethoven sonata one is concerned with memorizing notes; getting the fingering; mastering *tempi*, quality, and dynamics; and overcoming problems of technique. At such a time any thought of the influence of Haydn, the "period" to which the sonata belongs, the ways in which it constitutes an advance over earlier works or an anticipation of later developments, the peculiarities of its form, etc., etc.—is so much irrelevant nonsense.'

This man is, of course, a very exceptional student; but his opinions are perhaps not less valuable on that account.

<sup>1</sup> 'If I let my fingers wander idly over the keys of a typewriter it *might* happen that my scree made an intelligible sentence. If an army of monkeys were strumming on typewriters they *might* write all the books in the British Museum . . .,' says A. S. Eddington, *The Nature of the Physical World* (New York: Macmillan, 1929), p. 72.

<sup>2</sup> A student who plays in the Band and Orchestra, sings in the Glee Club, is a member of a musical fraternity, and directs a small orchestra of his own made up of college students, says that he has some rehearsal every night, so he 'can't find time to do any practicing' himself.

A Junior who took up the French Horn when a Freshman and had lessons twice a week (without credit toward his A.B.) was asked:

Q. Did you find it hard to get in the lessons?

A. No.

Q. Practice?

A. I used to get up here at eight for that.

Another student, a Senior, candidate for an A.B., majoring in Biology and Edu-

the cushion in the schedule, to absorb the shocks of ill-adjustment in other respects.

There are some college authorities who believe that Applied Music is not suitable to the curriculum, but are still unwilling to take a definite stand for dropping it.<sup>1</sup> They might well be strengthened in their conviction. They are afraid that if they did not give credit for music lessons, there would be less interest in taking them.<sup>2</sup> If Applied Music cannot get around the campus without credit for a crutch, it is too infirm to play the college game at all. Taking away credit will not affect seriously the behavior of students with a genuine interest in music; and those who are taking lessons with credit

cation, is in Football, Basketball, and Track. He sings in the Choir, and when asked whether it took much of his time replied:

*A.* Yes, it takes time. Three hours a week, and Church every Sunday. One credit a semester.

*Q.* Should you have sung in the Choir if credit had not been offered?

*A.* Yes.

*Q.* Do you think you'd have had time to make up the credit by another eight hours of other academic work?

*A.* Oh, yes. I didn't think about the credit at all when I tried out.

*Q.* And your athletic work takes a lot of time, too?

*A.* Yes. An hour and a half, or two hours, a day.

*Q.* How are your grades, in general?

*A.* About a C-plus average.

*Q.* What else have you done?

*A.* First year, I drove a delivery wagon. The second year I helped the janitor in the Gymnasium, and worked at a boarding club, waiting on table. Third year the same. This year I'm assistant to the Dean. Contact man, and clerical work; go-between; copying grades. I've acted in the College Play all four years, too. One play a year.

An A.B. of the class of 1930 remarked:

'When I was in college I was majoring in English; but I had so much time for Music, everybody thought I was majoring in it!'

<sup>1</sup> Conversation with the Dean of the Liberal Arts College at one University:

*The Dean.* Our University grants credit for work in Applied Music to encourage and foster the growth of Music here; although I myself am not convinced of its right to a place in the curriculum.

*Q.* Should you like to see the Applied work made accessible, by the proximity of the School of Music, but not credited?

*A.* My answer may surprise you, in view of what I have said; but I should not want to discontinue credit for Applied Music. I should not want to do anything that might harm or hinder the progress of Music here.

<sup>2</sup> An administrator remarks:

'Many of our undergraduates are doing their Practical Music without credit, having used up their maximum of twelve hours.'

See Table III, p. 262, below.

as their primary inducement would be better off doing something else.

At one college, three teachers are engaged on a guaranteed salary basis to teach a certain number of hours of Applied Music; and a fourth is retained on friendly terms with no specific guaranty. Fees are paid by the students to the college treasurer, and applied against the cost of underwriting. The students have a good chance to build up instrumental or vocal technique, but no credit is given them for doing so.<sup>1</sup> It is considered enough that the opportunity is provided.<sup>2</sup> The independence and dignity of the Music teachers are ensured;<sup>3</sup> and the quality of instruction available to the students is maintained at a high level. Teachers who do not come up to the musical standards set by the Department are replaced with a freedom which is denied to institutions in which Applied Music is taught by members of the Faculty on permanent or term appointments.

Music lessons almost have to be given individually,<sup>4</sup> and teachers of Applied Music are likely to outnumber the teachers of other musical studies in a given department. When they are members of the

<sup>1</sup> Applied Music in this college is treated as a non-credited free elective, conditioned only upon simultaneous election of Theory, to the extent of two courses.

<sup>2</sup> It is possible for a student to take instrumental or vocal lessons with teachers not sponsored by this college. There is one credited course in what might be called Applied Music; though it should be said that more emphasis is placed on manner than on skill. It may be taken only by students who are at the same time electing Practical Music without credit; but it is not required of them. Although this course offers credit in a sort of Applied Music, it is rarely elected. This one opportunity that the students have to get credit for Applied Music is, in short, generally ignored. (This course was discontinued at the close of the year in which this study was made.)

<sup>3</sup> There is no pressure upon them to make their student enrolment seem important in numbers, or admirable in grades, to the officers of the institution. These Applied Music teachers feel only a direct, musical responsibility to their pupils.

Teachers whose tenure depends on the popularity of their courses, or those whose stipend is determined by commissions on the fees paid by their students, tend to court the favor of the undergraduate by grading easily. Much laxity in teaching as well as grading is attributable to the fear of losing students and the hope of gaining others.

The following remark of the Chairman of a Music Department sheds light on the position of some Applied Music teachers:

'Our Violin teacher is interested in Music for its own sake, and he doesn't go out and get pupils. The result is, he is an awful drain. He doesn't earn [in fees] what we pay him in salary.'

<sup>4</sup> The arguments against credited individual instruction in Applied Music are equally pertinent to credited group instruction. The relative merits of individual and

college Faculty, and possess equal suffrage in the Faculty and department, the balance of representation is upset, and the policy of the college in respect to Music tends to be dictated by the Applied Music group. Since in the first instance Applied Music teachers are usually (and should be) selected for their ability to teach Applied Music, and not for any more general educational sagacity, this concentration of the governmental function in their hands is fraught with danger. Whatever one's attitude toward Applied Music as a college subject, the principle of independence from class tyranny must commend itself, and the menace of unbalanced voting power in a Music department must be faced.

When a student comes to college he is supposed to bring with him some elementary equipment, as, for example, for English, History, and Mathematics. He may not have any such preliminary equipment for studying Music, though many students have. Colleges make no concessions to the student who cannot read English, or do a sum, or name the States which bound Kentucky: he must repair the defects in his preparation,<sup>1</sup> and he will not be given college credits for doing so. Colleges have no responsibility to deal more tenderly with the musically illiterate.<sup>2</sup>

Courses in the elementary first principles of Applied Music are

group instruction as pedagogic methods vary with the particular case, the problem and the teacher. In general, however, groups large enough to effect any considerable economy tend to advance slowly, mechanically, and unmusically. A large class is more like a military drill than like a music lesson.

One college has introduced special instruction for groups of four, in string, wood, and brass instruments. The usual study of Instrumentation, it finds, 'does not give the Public School Music students enough practical tuning and fingering knowledge.'

The Chairman of a School of Music favors class instruction in elementary piano playing. 'Students could begin on the *Eighth Invention* and all do it. Not knowing which one will be called on would make them practice.' 'The objection to this,' adds the Chairman, 'is that students wouldn't take private lessons if they had these.'

<sup>1</sup> Students sometimes learn to play instruments without the aid or expense of a teacher. One student majoring in Science plays both the clarinet and the trombone. He is entirely self-taught. He worked out the fingerings and developed his technique, on his own initiative, by studying books on the methods of playing these instruments.

A Sophomore majoring in Philosophy was asked whether she played the piano.

A. Yes, just amateurly. I play lots of instruments, but just for fun.

Q. What others?

A. The trumpet, the horn, and the tuba. And I sing in the Choir.

<sup>2</sup> The Dean of the Music School at one college expresses the wish that there could be a course for backward students in Music comparable with a course offered

not generally given credit in colleges. Introductory work of this sort is, however, accepted for credit at Columbia, Bethany, Grinnell, Carleton, Iowa, Michigan, Oregon,<sup>1</sup> and Yale. Among the subject institutions which give credit for Applied Music, Cornell, Fisk, and North Carolina do not give credit if the student is majoring in other fields than Music; Michigan gives credit only 'under certain conditions.'

Applied Music is acceptable at some colleges with the following reservations: 1) For the B.Mus. and, with one half as much credit, for the A.B.; 2) For the B.Mus. and for the A.B. Music major, but not as an A.B. elective; 3) For the B.Mus., but not for the A.B., either as part of the major or as an elective; 4) Not if Applied Art or Spoken English is also elected; 5) In intermediate or advanced stages, but not elementary.<sup>2</sup>

This sliding scale of acceptability suggests that Applied Music is not as other college subjects are; that it is not intrinsically a sound college study. It throws grave doubt upon the general educational value of Applied Music in the Liberal Arts program, and tends to lower the academic standing of the whole study of Music. The association of skill-cultivation with work in Theory and History is, of course, largely fortuitous.<sup>3</sup>

Nevertheless it is possible to defend giving credit for a year's work in Applied Music on the ground of a parallel between it and a course in Modern Languages—French, German, Italian, Spanish.<sup>4</sup> Colleges have reluctantly agreed that, for the present, elementary

there without credit called *English Fundamentals*, required of students inadequately equipped in English. This proposal has everything to recommend it.

<sup>1</sup> 'Only under *exceptional* conditions. *Not* encouraged.'

<sup>2</sup> For other differences between Applied Music and other college courses, compare pp. 58, 61, 62, above; and note the choice given to the student between high-priced and low-priced members of the Faculty in several colleges, as indicated in Appendix A, under 'Applied Music: *Cost*,' below.

<sup>3</sup> 'As a matter of fact, the stumbling performer seems sometimes to discover musical values that the facile performer passes over without attention,' writes a professor of Literature at one institution visited—an accomplished pianist, amateur.

<sup>4</sup> This argument was brilliantly advanced by Dr P. G. Clapp (Iowa) in conversation, as follows:

'If Applied Music in its elementary phase is taught purely as a method of building up certain muscular co-ordinations, it may not, as far as the pupil is concerned, admit any high degree of ratiocination. If, however, even technical coordinations are derived from a study of esthetically significant material, and technique and inter-



work in these languages must be given academic credit if the student has not had an equivalent in school.

The advanced stage of Modern Language instruction, however, is invariably the application of the working knowledge of the language to investigation of the literature, or to composition.<sup>1</sup> The advanced stage of Applied Music instruction is likely to be merely a refinement and elaboration of the first, as if a Modern Language student, having mastered the elements of an unfamiliar tongue, spent one, or two, or three years afterwards refining his pronunciation and elaborating his powers of elocution.<sup>2</sup>

Though it is possible to make out a good case for giving credit for strictly elementary work in Applied Music,<sup>3</sup> it is precisely for elementary work that credit is usually not given. Advanced work, work done by a student who has passed the stage of active acquisition of knowledge, and is refining upon what he already has, is more generally accepted for credit than the labors of a beginner in quest of a tool for study. From this arises the paradox that, in the Liberal Arts college, the easier it is for a man to play a Beethoven sonata, the more credit he can get for it.<sup>4</sup>

It would be serious enough if credit for Applied Music in college were limited to Applied Music as a subject auxiliary to other studies in Music. In some institutions, however, the student is permitted to

pretation are taught concurrently with individual reading, the study of Applied Music may and should involve at least as much ratiocination as the elements of many other subjects now traditionally taught. For instance, it would be possible to devote the entire first year of the study of a language to purely mechanical memorization of regular and irregular conjugations, declensions, and a minimum of vocabulary, without any introduction to literature. But that method of teaching the languages is not now highly regarded, and the teaching of technique by purely mechanical repetition might well go into the discard along with Dry-land Swimming.

<sup>1</sup> Or to improvising, as in a Conversation course.

<sup>2</sup> Some universities provide courses in Elocution for their undergraduates, without cost and without credit.

<sup>3</sup> This is the only milestone on the road to Performance which stands also on the narrow pathway of Academic Progress, the only intersection of the roads to scholastic and professional musical achievement—roads which from this first coincidence lead off in contrary directions and pass through quite dissimilar terrains.

A list of the institutions visited which grant credit for elementary Applied Music is given above, p. 90.

<sup>4</sup> Credit is *not* given to students to whom learning to play or sing would be, at least in a sense, an elementary education; but only to those to whom it is no longer that.

concentrate in Applied Music, and often undertakes the required complement of theoretical and historical courses reluctantly, without enthusiasm or understanding.<sup>1</sup>

Still more serious is the unconcealed dislike which many Applied Music students acquire for the non-musical, Liberal Arts courses which they are required to take. They look upon these courses as an intrusion into their program.

Performing ability in music is not in itself a musical education, nor even an essential part of a musical education: it is a useful tool in the shaping of an education; a source of pleasure, certainly; and a welcome social grace.

A college student who intended to follow music as a profession would be seriously hampered if he could not play the piano. But for every student who wishes to follow music as a profession, there are many who have no such intention. To require courses in Applied Music of this group to prepare them for courses in the Theory, History, or Literature of Music is to impose a vocational standard suitable to a conservatory but foreign to a Liberal Arts college. A co-requirement of this sort is a powerful weapon for drafting students into Applied Music, and increases the revenue from private lessons. These lessons sometimes lead a student to acquire a love for his instrument and to gain some real ability in playing it. But the fees which must be paid make this co-requirement a serious consideration. The special money problem is hard for most students to meet. For some it proves impossible, and they must change their program to one which the normal tuition will cover.

If a Theory, History, or Literature course is taught as it should be, the co-requirement is unnecessary. Many students have already had some Music when they come to college; many others acquire it either individually or in groups during college years, without credit. Students in a class can sing music of all periods, and singing is the most immediate, first-hand musical experience.<sup>2</sup> If the members of a class are musically illiterate, the scales, key signatures, tempo indi-

<sup>1</sup> At one institution, a student of Applied Music sang '*It is enough*' from *Elijah*. I played him the opening measures of '*Be not afraid*' from the same work, but they meant nothing to him. He had sung '*It is enough*' very well. Misled, perhaps, by the title of that aria, he simply did not know the rest of the oratorio.

<sup>2</sup> A swift maneuver by the teacher put me unexpectedly in charge of a History

cations, and expression marks can be taught within a fortnight by the professor in charge.<sup>1</sup>

The pieces studied in Applied Music are usually, though not always, committed to memory.<sup>2</sup> Some students have a piece of music memorized by the time they have mastered its technical difficulties. For others, committing to memory is a long and difficult process at best, and even after much labor their memories may betray them. The student with a retentive memory can proceed from one piece to another without much delay; but the others have to spend many hours upon a single piece to get it by heart. No matter how good a student's memory is, any time he spends in memorizing means some time not spent in getting new experience.<sup>3</sup> Memorizing, as a regular

of Music class with seventy members, only nine of whom could read music. I wrote three rounds on the blackboard, and though they were unfamiliar to all, the class sang them lustily. I could not see that their inability to read music delayed them much.

<sup>1</sup> An informal extra section for these students would accomplish this easily, if only some of the students required it.

<sup>2</sup> Conversation with a Junior majoring in English:

*Q.* What English courses have appealed to you especially?

*A.* Shakespeare, last semester. We read five plays in class, studying them in detail; and also five others outside of class.

*Q.* Did you have to memorize much?

*A.* No, we didn't.

*Q.* Any at all?

*A.* None at all.

*Q.* Do you think you'll ever read any other plays of Shakespeare?

*A.* Yes. I am very much interested in them.

<sup>3</sup> A young woman interested in art wanted to get acquainted with some music which would correspond with the paintings that she was studying. She had no interest in memorizing it. She asked for some Debussy, because Impressionist painting was her field. Fortunately for her, the teacher of History of Music, with whom she was studying Piano, relaxed the requirement to memorize.

*Q.* In a given amount of time, should you rather memorize one Beethoven sonata, or learn to play three with your notes?

*A.* Without memorizing the three?

*Q.* Yes.

*A.* Well, personally I'd rather learn the three. I'm not interested in learning to play in public. I hate to show off.

*Q.* Do you ever play for your friends?

*A.* I do . . . Yes . . . Of course.

*Q.* But just informally?

*A.* Yes.

*Q.* Do you like to play for people that way?

*A.* I don't mind. It's according to who it is, usually.

*Q.* You'd like to be able to do that?

*A.* Well, I'm studying to know the music myself. If they want me to, I will.

method of study, does in fact tend to produce a narrow point of view.<sup>1</sup>

Where learning to play or sing forms part of the curriculum, it is subject to examinations, grading, standardization,<sup>2</sup> mechanization.<sup>3</sup> It sacrifices its freedom.

Some of the finest playing and singing in colleges is done by students who take straight Liberal Arts courses and study music privately, without credit. Their attitude toward music differs from that of students who are concerned with credits, examinations, and grades in their applied work.<sup>4</sup> Those who study independently are free from these encumbrances. So, too, are their fortunate teachers. Most important of all, the student who learns to play or sing on his own responsibility is not subtracting from his college course to do it.<sup>5</sup>

After all, college years are not the only time in which to study playing and singing. Except for the vocational, professional training,

<sup>1</sup> A Junior taking a combined A.B. and B.Mus. course 'didn't come with the intention of going into the Conservatory,' but her Violin teacher 'talked her into it.' She remarked:

'I don't think a person should go into Music alone. It's too narrowing; not enough broadening. I wouldn't give up the Music for anything, either. My parents want me to get the A.B. first and above all. There are so many things I want to know about and don't—Science, for instance, and all those things. They give you a whole lot better idea of what Music is about.'

<sup>2</sup> A teacher of Violin is much disgruntled about his students who are doing elementary work. They cannot receive credit yet, and the problem is to ascertain just how advanced the work must be before they may be given credit for it.

<sup>3</sup> For example, at one institution, the following special credit demands are being pressed (the last two only for Music):

1. Sociologists want credit for practical case work rather than theoretical.
2. Education Department wants credit for 'teaching and practical work of that kind.'
3. Credit is requested for practical work in Library Science.
4. Credit is requested for Debating.
5. Music Head wants credit for work in Choir.
6. Increased credit wanted for Applied Music (and obtained through efforts of the Head).

<sup>4</sup> A young lady, candidate for the A.B. with Music as a major, remarked:

'I played a lot of violin sonatas with my Violin teacher last fall. I didn't get any credit for it. I think that's the best way. People are always thinking about getting credit points.'

<sup>5</sup> Courses subtracted to make room for Applied Music credits only mean that the student who receives credits for Applied Music gets less for his money than the student who does not. See Appendix B, §22, p. 230, below.

it is never too late to begin; and for that, even college is too late.<sup>1</sup> But college does offer an opportunity which can seldom be recaptured to enrich the soil for future growth and plant seeds, rare in the world outside, some of which will grow at once and others lie dormant for years.

A student of Singing, Piano, or Violin has frequent opportunities to occupy the center of a little stage, to command the whole attention of his teacher-audience to his performances. It is not hard to understand why a student of any ability in Applied Music should find this altogether more stimulating and agreeable than sinking his identity in fellowship with other members of a lecture course. Private instruction in Applied Music as a college course contributes little to the social discipline of a college undergraduate.<sup>2</sup>

Applied Music in colleges as distinct from conservatories is not to be regarded as a question of vocational training. Nevertheless, a great many college students of Applied Music are allowed to nourish the belief, often with pitifully little reason, that they will become great virtuosos. Without actually encouraging a student to risk his chances in the hazardous field of professional performance, colleges are tempted not to damp the glamorous dreams of students, for two reasons: 1) Because Applied Music brings in substantial fees; 2) Because a brilliant undergraduate performer adds to the reputation of his institution.<sup>3</sup> Kudos and Fees take in each other's washing.

<sup>1</sup> The following commendable point of view was expressed by a student:

'My chief enjoyment is in playing the piano, but I suppose one would say that for the present I am more anxious to learn all I can about music. When I have more time, I can study the piano; that's the reason I'm trying to learn all I can *about* music now. I've had two years in "Applied" and have a Junior rating in it.'

<sup>2</sup> A correspondent enquires: 'Isn't *social discipline*, of one sort or another, the one constant factor in the otherwise variable claims of colleges to public support? Social discipline is the one peculiar advantage offered by college to the *rich* man's son.'

<sup>3</sup> I met a Sophomore taking the A.B. course who played the piano very well. The Dean said to her in my presence, 'I have a surprise for you.' He afterwards told me that he was going to have her take the Honors course in Music for the B.Mus. This young woman's music will be a feather in the cap of the Music School.

At thirteen colleges visited, where credit is given, teachers of Applied Music are paid on a salary basis. At seven, a part salary, part fee basis is used. At three, Applied Music teachers are paid on a fee basis. At ten out of twenty-three (43.5 per cent), fees are a consideration of importance to the teacher himself.

Money and reputation bring more reputation and more money; but in these ingenious pyramiding operations someone has to hold the bag, and in this case it may be the wide-eyed, hopeful student, with his pitiful picture of a life in evening-dress on concert platforms, and the plaudits of the crowd.

Admittedly, paternalism can be carried too far, but for most students the consequences of these aspirations cannot be of a kind which a college would covet. For some, and not a few, they are bound to be disastrous, as defective in glamor as in more substantial human qualities. Professional emphasis by a student should be countenanced only in those rare cases which give genuine promise of bona-fide virtuosity, and the mediocre performer should be prevented from falling victim to his hopes and vanities.

College officers lose their Jovian poise when they hear a good student of Applied Music perform. Something about their own 'lost youth,' their failure ever to achieve this sort of 'self-expression,' and their vicarious enjoyment when they experience in later years, through others, what they may have failed to achieve themselves, blinds them to the unkindness of giving credit for Applied Music in a college course.

There may be some doubt that any college Music department is qualified to develop musical performers of the very highest professional class. There can be no doubt, however, that it is its duty to temper the artless zeal of inexperienced student-performers with impersonal criticism and with some understanding of the more general aspects of human life and citizenship. Few students of Applied Music envisage the draughty railroad stations to which the successful musician passes from the rose-crowned footlights, the drab circumstances of the musician's life on tour. None of them faces squarely the ugliness of the life of a mediocre musician who has neglected to equip himself with the intellectual and social resources which a college can provide.

In studying History and Literature of Music, performance is not indispensable to understanding. The primary assumption that one must be able to perform in order to understand music leads ultimately to absurdity:—'If you don't play the organ, you can't understand organ music;' 'Only the conductor understands a symphony.'

Whatever truth there may be in these propositions, the American community has room for the keen, intelligent men and women who listen to symphonies, operas, oratorios, and string quartets, who know the music backwards and forwards, and who reinforce their interest with reading—historical, critical, and biographical—, whether they can play or sing, themselves, or not.

Conservatories quite rightly give credit for Applied Music: it is an essential part of their program. The direction of a conservatory is frankly vocational. That of a Liberal Arts college is not. The aim of the conservatory is to produce professional musicians. The aim of the Liberal Arts college is to produce integrated citizens. Everything in my experience leads me to condemn Applied Music as a subject for college credit; but nothing in this report is to be construed as hostile to the study of Applied Music or to the many admirable musicians engaged in teaching it.

## SUPPLEMENTARY STATEMENT I

### THE ACCREDITING OF INDIVIDUAL INSTRUCTION IN APPLIED MUSIC

*By vote of the Sponsoring Committee,<sup>1</sup> the following statement was prepared by a sub-committee composed of Howard Hanson, Harold L. Butler, and Paul J. Weaver. This statement undertakes to represent the opinions of those members of the Sponsoring Committee who dissent from certain fundamental positions taken in the chapter above. The paragraphs which follow do not discuss the points of disagreement in detail, but present an opposing point of view.<sup>2</sup>*

In discussing what is frequently termed 'Applied' Music, that is, music in performance, a sharp distinction must be drawn between statements which are in reality a criticism of general conditions in the college field—criticisms which might apply to any department of instruction—and those which can have a relationship only to the study of Music. Further distinctions should be drawn between those criticisms which have to do with Applied Music *per se* and those which have to do with Applied Music *as observed in institutions where work in this field is poorly taught.*

Under the first heading very properly comes the general discussion of the validity of the semester-hour credit as a reliable yardstick for the evaluation of actual accomplishment. Much of the discussion concerning the accrediting of Applied Music in the survey is in fact a criticism of the methods of academic bookkeeping, and may be applied to other subjects than Music with equal effectiveness. The 'standardization' and 'mechanization' referred to in the survey as resulting from the accrediting of Applied Music is, if true, a hazard which all accredited college subjects face with equanimity. Many educators will agree with the implied criticism of this standard of measurement. The semester hour can at best be only an attempt at the measurement of endeavor in education—a crude tape-measure

<sup>1</sup> See Foreword, p. vii, above.

<sup>2</sup> See also Supplementary Statements to Chapter VIII and Chapter X, pp. 119-121, 137, below.



which can hardly give entirely accurate results. Many of those interested in modern education would welcome a standard of judgment less arbitrary, more flexible and more indicative of accomplishment at the end of the college period. Such a liberalization, no matter how desirable, must await an adequate substitution for the present practice.

It seems, however, that the issue is confused by such a statement as the following, 'If Applied Music cannot get around the campus without credit for a crutch, it is too infirm to play the college game at all.'<sup>1</sup> As a matter of fact, the statement is misleading for if credits are crutches, then all accepted college subjects are using these crutches. It might easily be read: 'If English cannot get around the campus without credit for a crutch, it is too infirm to play the college game at all.' The entire curriculum of the modern college predicates the use of this crutch, and a criticism of the evaluation of Music in terms of semester hours must be a criticism of the crutch and not of Music.

As a matter of fact, credits are not crutches but constitute rather a method of time-measurement—an academic time-clock—which seems necessary in that the average college undergraduate is not yet ready for complete freedom. The taking away of credit for work done in college merely takes away an *allotment of time and effort* which may be spent on that subject in the working day of the college student. Such a subject becomes extra-curriculum and must be done in the student's play-time. In these past days of economic difficulties play-time for many students has been non-existent. Those subjects which do not receive a time allotment from the administration must under such circumstances be sacrificed.

Under the second heading come discussions which have to do with *quality of work* rather than with the *merit of the subject itself*. It is obviously unfair to compare a department of Music doing a low grade of work with a department in another field doing work of high quality and deduce therefrom a judgment as to the comparative value of Music as an integral part of a college course.

No educator would for a moment question the statement that a subject can have value in a college curriculum only if it is well

<sup>1</sup> See p. 87, above.

taught by competent instructors. That Music—a newcomer to the academic family—has frequently been inadequately taught may be admitted. The question, however, must be, Is Music—and particularly Applied Music—if *properly taught* by competent instructors, a worthy member of the academic family?

Having in this way cleared the path of extraneous matters, which do not specifically concern the problem at hand, it is possible to proceed to a discussion of the place of Applied Music in the Liberal Arts college.

It may not be too much to assume that the principal differentiation between the objectives of a Liberal Arts college and the professional school is in terms of the degree to which the two schools aim to fit the student for a specific profession. The equipping of a student for a career in a certain calling is, no doubt, the first aim of the latter institution. Though some general background may be provided by such an institution, its success must be measured primarily in terms of the completeness and thoroughness of its technical training. The Liberal Arts college on the other hand is—at least in its ideal conception—concerned primarily with the development of the individual as a personality. It is concerned not so much in the business of fitting him to *earn a living* as it is with the business of teaching him *how to live*. Presumably those studies which enable him to develop himself as a thoughtful, reasoning human being and which give to him an increased understanding and appreciation of beauty in the various arts and in literature may be considered to have a legitimate place in his studies.

If this differentiation is accepted the next question is the degree to which the study of Music contributes to the desired aims of liberal education. First, it would seem clear that according to this statement the Liberal Arts college is not the proper place for the training of the virtuoso. This is a point of view which will meet with rather general agreement. The technical mastery of an instrument carried to the point of virtuosity makes temporal demands of so heavy a nature as to be prohibitive in any course which is by definition 'liberal' in its scope. It seems indicated, therefore, that the student who wishes to become for example, a concert pianist, should go to a professional school of Music unless he wishes to go first to a college

and postpone his intensive training until later—a dangerous thing to do in a subject where age in relation to technical advancement is so important a consideration.

The student who should in this discussion be considered typical is the boy or girl who comes to college for the liberal training which the college offers and who includes in his equipment some knowledge of music and an interest in it. Perhaps he has had advantages in musical instruction in high school and wishes to develop his interest further but not in a professional direction. The question then becomes, Shall this hypothetical student be allowed time for that non-professional development in terms of 'credit'? The answer should not be evaded by suggesting that this be done outside of his regular college work because this may impose a grievous hardship upon the student. Nor, on the other hand, should the college administration put before this student the rigid alternative of dropping Practical Music and attending college or being forced into the professional school of Music so that he may pursue an interest which, though strong, was not originally a professional interest.

It seems to many educators impossible and inadvisable to make the rigid division between Applied and Theoretical Music suggested in this survey. Applied Music is by no means confined to the development of virtuosity. It is not only a 'tool' to be used in the study of Music; it, in a very real sense, *is* music to the vast majority for it is the closest approach to the *creation* of music that anyone can make who is not himself a composer. The performing of music may not be creation but is, in its ideal form, a very real act of *re-creation*. It involves an intense concentration by the student on the problems of an interpretation—a translation—of the printed page in terms of actual sound. The printed page is merely a complex symbolization of the thoughts of the composer. It becomes music only after this symbolization has been adequately translated into sound by a scholarly and sensitive mind and by trained fingers. It is difficult to understand why the studying *about music* should be considered work justifying college credit while the adequate interpretation of the *music itself* in performance should be considered unworthy.

In spite of the quotation at the beginning of this survey, "To advocate the inclusion of music as an essential subject of education is, at

the present day to beat at an open door,<sup>1</sup> it would seem that the survey would partially close the door by recommending hard and fast restrictions on the Music departments of the American college. Such *ex cathedra* judgments imposed *from without* on all departments of Music, dividing Music into water-tight compartments, would hardly be tolerated by any other department of college study.

It is possible that the History and Theory of Music might be taught without any personal contact with music itself in performance. It is also possible that Applied Music may be studied profitably without a co-ordinated study of the History and Theory of Music. But certainly, neither plan is to be commended. The study of Music cannot be dissected in this way. The study of Music is *music* approached from the various angles of History, Theory and Performance, so co-ordinated as to create a unified whole.

When we come to the consideration of whether or not Applied Music as frequently taught in the college *at the present time*, is suitable for college credit, it may be admitted that there is some reasonable doubt. That the teaching of Applied Music in the college requires special aptitude on the part of the instructor may be admitted. The implication, that it is virtually impossible to find or to train such teachers, is open to serious question. It must be remembered that the training of teachers of Music up to the present time has been carried on for the most part outside of the college or university. It is not to be wondered at that certain of these teachers are found lacking in the academic background which would assist them in adequately handling the college problem. It is entirely possible that the new generation of Music teachers trained in colleges or in university schools of Music will be able to devise a more suitable approach to Practical Music for the college student.

The training of instructors especially fitted for the teaching of Applied Music in the college constitutes a real problem, but one which should not prove impossible of solution. A detailed discussion of this problem is beyond the scope of this report. A few suggestions, however, may be noted. Such a teacher should be trained in the fields of Music Theory and History as well as in the pedagogy of his instrument. The work of such a teacher should not be the

<sup>1</sup> See above, p. 3.

teaching of virtuosity but rather the *teaching of Music* through the medium of the instrument. Nor would the teaching of a repertory of works for public performance from memory be the first duty of such a teacher. He would teach performance as a realization of musical symbolization rather than as a display of virtuosity. Such a teacher should have no difficulty in co-ordinating his teaching with the aims of the Music department as a whole, and would constitute a valuable addition to the department.

A practical problem which confronts the college that does not offer instruction in Applied Music is the honorable discharge of its responsibility to its musically talented students. Many first-year college students have not chosen a vocation upon entrance to college. Some of these students may later choose music as a profession. The college curriculum should not be so rigid as to shut off such students from all contact with Practical Music.

From the standpoint of administration, the withholding of credit for Applied Music frequently carries with it an abrogation of responsibility on the part of the administration for the quality of instruction in this phase of Music. Under such conditions a student electing Music will find his work in Theory and History conducted and supervised by the college, while the accompanying work in Applied Music may be carried on at the student's risk and expense under the tutelage of any teacher in the community whom the student may select. It would seem curious if other college work were carried on in such a haphazard manner. If the student must pay for his instruction in Practical Music, at least the college should take the responsibility of seeing to it that the instruction is given by capable members of its own staff and sufficient time allowed to make such study significant and productive.

The ideal situation would be one where the college student qualified for instruction in Practical Music could elect such instruction under a capable teacher on the college staff for academic credit and if possible *without extra fee*. This would enable the qualified student to elect Music freely without the handicap of additional expense, and instruction in Applied Music, Theory and History of Music could be given to all students *able to take advantage of such instruction* rather than only to those *able to pay* for it.

Returning in summary to the question of the suitability of Music to the college curriculum it will be acknowledged by most college Presidents and Deans of Liberal Arts colleges that the college is undergoing a period of flux and that its curriculum is being subjected to critical scrutiny. Doctor Thompson's implied hypothesis of the fixed and immutable status of the 'proper' college offers to the college a doubtful compliment which many college administrators will be slow to accept.

The value of subjects in the college curriculum must be based upon something more convincing than adherence to academic tradition. In this connection it seems only logical that Music should be considered on the ground of its fundamental values rather than for its 'similarity' to other subjects already included in the college curriculum, or on the ground of tradition.

The academic propriety of a subject must in the opinion of many educators be substantiated by evidence of basic values, by proof of its contributions to the mental, esthetic and spiritual life of the student, if that subject is to hold its place in college education.

If a basis of tradition is demanded, Music has an ancient claim to a position in academic learning dating back to its inclusion in the *quadrivium* of the medieval university. However, Music does not need to use either the plea of tradition or the argument of similarity. It is of importance as a vital contributory factor to that cultural development which is the aim of the Liberal Arts college. But to make this contribution it must not be desiccated. It must be presented in its full conception, theoretical, historical and practical, as a vital, living art.

In discussing the accrediting of Applied Music toward the Bachelor of Arts degree, it may be helpful to investigate what is now the *actual practice* in the case of representative institutions. For the purpose of this study a group of universities and colleges has been selected, which includes the various categories of educational institutions; large independent universities, state universities, co-educational colleges, and women's colleges.

This list does not, of course, include all of the institutions doing creditable work in Music instruction, but it is our belief that the list

is sufficiently inclusive and representative to serve as valuable evidence as to current practices.

The tabulation presented on page 249 as §1 of Appendix C, Supplementary Documents, indicates that of the forty-four institutions studied seven do not offer instruction in Applied Music. Of the remaining thirty-seven, *thirty-three grant credit for Applied Music instruction and only four deny credit.*

Of these thirty-three institutions, twenty-five grant credit both with Music as a major and as an elective subject; two grant credit in Applied Music only to Music majors, and five grant credit only as an elective subject.

In the case of seventeen institutions parallel Theory courses are required. In the remaining sixteen no such requirement is stated.

From this list it will be seen that the great majority of those institutions which offer instruction in Applied Music also accredit that instruction. Only a very small proportion of those offering such instruction deny credit for it.

From the study of this special list it would seem that the great majority of institutions which offer a well-rounded Music curriculum embracing all of the branches of Music—theoretical, historical, and applied—are committed to the policy of accrediting practical as well as theoretical and historical study.<sup>1</sup> They are apparently confirmed in the belief that Music, if adequately presented, cannot be divided into self-contained compartments but must be presented in its full and splendid vitality as a living art. To deny the student contact with Practical Music limits the efficiency of the instruction and gives to the student a false perspective. To be fully effective, music must be experienced in its completeness.

HOWARD HANSON, *Chairman of Sub-committee*

HAROLD L. BUTLER

PAUL J. WEAVER

<sup>1</sup> This same tendency is to be observed in the practice of the majority of institutions which are members of the Association of American Colleges. Of the 327 colleges which offer Applied Music instruction, 58.4 per cent accept it for credit toward the Bachelor of Arts degree with Music as the field of concentration. 60.2 per cent indicate that credit, under certain conditions, is offered for Applied Music as an elective. See Appendix C, §2, p. 250, below.

## CHAPTER VIII

### MUSIC IN COMPANY

NO musical activities and few college activities of any kind afford greater opportunity for comradeship among students, and between the students and Faculty, than Group Music.<sup>1</sup> When a musical organization is under the leadership of a teacher whom the students might otherwise know only as a lecturer on musical subjects, a different kind of relationship is possible from that afforded in the classroom. Associations formed in playing or singing together are as stimulating to all concerned as they are indispensable to the vitality of the organization itself.

Under the friendly leadership of capable musicians imbued with amateur spirit, Group Music has become valuable to all types of student for its own sake. It is also a valuable complement to class work in various branches of Music; for it keeps the student and teacher in actual touch with musical literature, broadening their experience and reinforcing their understanding.<sup>2</sup>

College musical organizations often lie at the heart of musical life in communities far removed from metropolitan centers of music.<sup>3</sup> Even in cities where the concert schedule is crowded, the musical organizations of a college are sometimes able to complement professional concerts by the careful preparation of programs. These are sometimes notably refreshing and original. The colleges can afford to make them so.<sup>4</sup> The college audience is a responsive one and

<sup>1</sup> Defined, p. 64, above.

<sup>2</sup> Not every good leader is equipped to teach: not all good teachers are equipped to lead. In some colleges, however, the active interest of Faculty-members has been a powerful factor in raising the level of undergraduate programs in general.

<sup>3</sup> In 1932-33 the University of Oregon had given up all concerts by visiting artists and arranged a series of programs to be given by its own organizations in collaboration with the Music Faculty. The share of the revenue from the blanket tax (see Appendix A, art. 'General,' p. 187, below) previously devoted to the support of professional concerts was invested in the students' own musical organizations. It was reported that students, Faculty, and townspeople were more interested than ever before in the concert series thus provided.

<sup>4</sup> Being amateur, their organizations need not rely so heavily on financial profit as many others, quite properly, do. Professional musicians are not quite so free to experiment with unfamiliar works. When they visit our colleges, however, they too



fully as cordial as any toward the performance of a significant but perhaps little-known work. College musical organizations are in a particularly favorable position for bringing old music to light and for fostering the performance of unfamiliar music, old and new.<sup>1</sup>

This is amply demonstrated by the past; for largely through the performance of unfamiliar works of superior quality, college musical organizations have achieved a position of musical distinction. This has been conspicuously true with regard to college glee clubs. The change wrought in them under the influence, widely acknowledged, of the work of Dr Archibald T. Davison, has affected not only college musical life but also the musical life of the country at large. No less great, and equally important musically, is the change which has come about in regard to chamber music, orchestras, and bands. Serious interest in instrumental music is now widespread and carries with it a prestige unthought of in the days when banjo and mandolin clubs were the only instrumental release that college afforded.<sup>2</sup>

Neither the value of Group Music nor its enthusiasm is wholly dependent on public appearances.<sup>3</sup> Yet the public programs, vocal and instrumental, which groups of college students have offered to their fellows and to the college community at large have become one of the colleges' and the country's most cherished musical possessions.

The quality of Group Music is readily demonstrable. Its value, too, may sometimes so favorably be compared with the value of some Music courses of long standing, that musical organizations have come, more and more, to be made a part of the college curriculum, either as free electives or in some formal relationship to other courses in Music. As a result, for many college musical organi-

need pay—and often do pay—little consideration to 'popular' taste. It is no exaggeration to say that the professional musicians who command perennial enthusiasm in the colleges are those who perform the finest music, much of it often little-known.

<sup>1</sup> The importance of the rôle of our colleges and universities in respect to the performance of old music can hardly be overstressed. See Appendix B, §2 (particularly the third paragraph from the end), pp. 215-217, below.

<sup>2</sup> The less profound but no less characteristic entertainment offered by banjo, mandolin and glee clubs of the old style has not been effaced by the spread of interest in other types of music. Tradition and common sense dictate that the lighter forms of 'student music' are not to be ploughed under.

<sup>3</sup> A musical group which foreswore public appearances altogether is reported on p. 109, below.

zations the most pressing questions are no longer purely musical ones but questions concerning the offering and administration of college credit.

Group Music is essentially Applied Music: it possesses the same advantages, in greater or less degree, with certain other advantages of its own, springing from its social character. It is subject to much the same considerations, with regard to its place in the college curriculum, as Applied Music. Substantially the same arguments are advanced for giving it credit as a college subject.<sup>1</sup> Substantially the same objections to doing so seem warranted by the investigation which has led to this report. As Group Music generally touches a larger number of students, the dangers of accepting it for credit are perhaps a little more acute, considered numerically, than those attending individual Applied Music. The injury to the individual is, however, likely to be on the whole a little less, because of the relatively small part played in a given student's schedule by Group Music.

More serious than the injury that Group Music may do the academic schedule if it is given credit, is the injury which is sometimes done to the Group Music by the operations of standardizing<sup>2</sup> and formalizing which attend its admission to the credited curriculum. The quality of Group Music has no bearing on the question of whether it should be given credit; but it is a most important index to the musical vitality of a community. So true is this that a college may read the state of its musical climate in the condition of its uncredited Group Music as in a barometer.

When a singer or player joins with other singers or players to

<sup>1</sup> For a table showing the Number of Institutions granting Credit for one or more Choral Organizations, see Table V, below. See also Table IV, Credit for Group Music, and under 'Organizations' by colleges, Appendix A, below.

<sup>2</sup> In one college, the grade for a student's work in a musical organization is determined as the average of his grades in academic courses. It is perhaps fortunate that this same bonus system is not in vogue in the other departments of the college.

In another institution, students may sing in the Chorus and Glee Club without charge; or, upon payment of a quarterly fee, they may receive college credits for their work.

In another, 'two points may be added to the final grade on any one subject for Chapel Service attendance by Glee Club members.'

In another, Orchestra players get three points a semester if they are taking a Theory or History course at the same time. It is significant that less than 20 per cent take advantage of this dispensation.

make music, he enjoys the music and he enjoys the music-making. The pleasures of music are pleasures which performers share with each other as well as with their audience. Group Music is essentially an agreeable thing, musically and socially. It may be valuable too, musically or socially. If admitting it to the college curriculum, grading it, and giving it a credit value were the only ways to make Group Music worth a student's while, or even surely good ways, there would be a case for doing so. Careful and sympathetic investigation shows that giving college credit for it does not make Group Music better. There is good Group Music in colleges which give it credit, and just as good in colleges which give it none.<sup>1</sup> It is not credit, whether it is given or not, that shapes the character of student musical organizations, but the attitude toward music which is in the air. Where music is known and understood, where the study of its history and literature and theory is approached seriously and modestly, voices somehow spring up to sing it and hands to play it, to sing it and play it well, and ask for no credit at the college office for reward. The musical organizations which perform poor music, or little of it, are found precisely in those institutions which are poorest in the scholarly approach, and most lavish in gratuities of credit for exercises in the application.

One of the most musical groups in any of the subject institutions is composed of students who, on their own initiative, get together every week and sing. This organization, humorously called the *Madrigalgesellschaft*, started at a college where no credit is given for Applied Music of any sort. It was organized by a group of students none of whom was majoring in Music. They adopted three rules: 1) Never to sing with piano accompaniment, 2) Never to sing

<sup>1</sup> Conversation with a Senior majoring in Science:

*Q.* How do you enjoy playing the trombone in the Symphony here?

*A.* Frankly, it's a lazy man's job, but I like it. Our conductor isn't the most graceful director in the world, but he's wide awake.

*Q.* You receive credit?

*A.* I think so [*looks it up in Catalogue*]. Yes. Two credits, I'll get.

*Q.* Do you suppose you would have joined if there had been no credit?

*A.* Oh, yes! An hour and a quarter four times a week, that's quite a lot of rehearsing. They put us through our paces.

*Q.* Have you any idea how many are taking it to get credits?

*A.* I don't think there's anyone who's taking it to get credits. We get a lot out of it. A real lot of experience there that we can't get any place else. It's symphony orchestra experience without being in a professional orchestra.

anything which the glee club was singing (because they would hear that anyhow), 3) Never to appear in public.<sup>1</sup> 'Notes were fly specks to most of them in the beginning,' said the leader of the group.<sup>2</sup> However, by working hard on one new piece each Sunday night and reviewing what they had already sung, they have built up a large repertory, and all of it of the finest musical quality.<sup>3</sup>

Under the strictly unofficial guidance of a friendly amateur the students in a girls' college have had a wide experience of vocal music.<sup>4</sup>

In most college subjects, courses taken for credit call for both attendance at lectures, or recitations, and 'outside work,' done by the student to extend and reinforce the work done in class. There is usually understood to be a normal balance of something like two hours of study or preparation for each classroom hour, though this is not, of course, a principle which can be established at all strictly. Whatever latitude may be allowed for the variation in individual students' methods of work, and the conduct of different courses, the principle that class work represents only a third or so of the work of the course is a fairly constant factor in straight academic practice. Lecture courses are usually open to those who wish to attend them without doing the outside work, but credit is not ordinarily given for attendance of this sort.

A Group Music meeting corresponds roughly with an unprepared recitation, academically considered. Even when it is offered for credit, Group Music seldom requires a student to prepare anything which has not been dealt with in the class. There is often occasion to memorize some music, or to work up a part, but seldom any requirement to do any independent work to correspond with the outside study which forms an integral part of the usual college course.

Outside work in Group Music corresponds more closely with the

<sup>1</sup> This last decision was taken, I am assured, not for selfish reasons, but as a guaranty against false emphasis. It was explained as 'a focusing of interest on the music itself and on the joy of singing it, without regard for public recognition.'

<sup>2</sup> A Senior majoring in Physics.

<sup>3</sup> A list of the works sung in 1932-33 appears in Appendix B, §32, p. 233, below.

<sup>4</sup> See Appendix B, §33, p. 234, below. A men's college, not one of the subject institutions of this report, shares the opportunity which this generous and imaginative neighbor has provided.

demands made by uncredited extra-curriculum activities. College dramatics call for more memorizing; college athletics call for more practice. These extra-curriculum activities are usually not given credit, in spite of their unquestioned value to the student and the college, and in spite of the time, effort, and physical or mental exercise involved in carrying them on. Colleges in general feel, quite rightly, that they belong to the private lives of the students and not to their official lives as candidates for academic degrees. No small part of the zest with which the student enters these extra-curriculum activities arises from this recognition of his personal freedom. With the best will in the world, it is impossible for a director of credited Group Music to command the same spirit of free enthusiasm that students bring to their amateur activities.

Football and college dramatics are popular because they are fun. So is Group Music. Young people naturally, instinctively, like to get together and play and sing; and their natural, instinctive impulse can be encouraged, developed, and given direction without any question of academic organization, just as if it were a sport—which it is. Giving credit may not spoil the fun, but it does not increase it.<sup>1</sup> Disciplinary power in the director's hands is no substitute for musical comradeship, and if he has that, he needs nothing else but wisdom and musicianship, and plenty of good humor, to shape up the most significant kind of musical activity.

Group Music has occasionally another resemblance to a college sport—the element of intercollegiate competition. This is largely confined to competition among glee clubs. There is some question about the quality of the effects of glee club contests. A glee club which habitually sings music of poor quality is likely to benefit by competition with glee clubs in singing good music. The competitive spirit is often strong enough to give a director power to improve his group in technical performance and in style of work. The value of the contests seems to be conditioned upon having the pace set by

<sup>1</sup> The leader of one Glee Club does not want credit; would rather not have it. 'We could probably get through in a third the rehearsals we have if we didn't have such a good time rehearsing,' he says.

Another student is glad that no credit is given for work in musical organizations, because 'all those who wander around looking for easy courses would drift into them, and respect for them would be lost.'

contestants with high standards, and this has sometimes had a damping effect on their value as competitions. The clubs which set the pace are likely to divide the honors among them, and the other entrants, unequally matched, get little of the sport, though their ultimate gain from the contest may be greater than the winner's.

Glee club contests are open to some objections. They are likely to lead to concentration on a small repertory. The desire to perfect a few pieces for competition sometimes tempts the director to polish the performance of the few works chosen beyond the point where the singers can enjoy them, into the region of the automatic and the stale, and to neglect the pleasures of experiment with the wider resources of choral literature.<sup>1</sup> The emphasis on competition, too, sometimes brings about an unfortunate spirit in the group, substituting grim determination or hope to win for the more constructive attitude of interest and enjoyment which a choral group should normally possess.<sup>2</sup>

Still another parallel between group music and group athletics must be touched on briefly: the charges of professionalism. Administrations and misguided alumni are accused, from time to time, of taking unethical steps to improve the quality of college teams. When these accusations are justified, the motive usually proves to have been a distorted form of 'college spirit,' a hypertrophy of ambition and an atrophy of pride. Desire for prestige and the advantages which go with it is not in itself unwholesome. A college which was not proud of a good ball team, or a good band, or choir, or orchestra, would be a poor, mean-spirited place. But it is a primary principle of college policy that organizations of this sort should spring naturally from the normal student personnel, without sophistication, and particularly without financial or concealed-financial cultivation.<sup>3</sup>

The integrity of American college musical organizations in this respect is almost universally high. When a musical group achieves a great national or regional reputation, however, the demons of pride

<sup>1</sup> Some observations on memorizing choral music are recorded in Appendix B, §40, p. 242, below.

<sup>2</sup> Asked what he thought of glee club competitions, a student in one college replied: 'I don't like the idea. Musical football. Worse than that: it puts the spirit of competition ahead of the spirit of music.'

<sup>3</sup> See Appendix B, §39, p. 240, below.

and envy are set loose, and it cannot be denied that the desire to maintain a reputation of this sort, once it is established, and the desire on the part of other institutions to establish an equivalent reputation, have led a few unhappy administrations or groups of alumni to subsidize individual undergraduate musical talent by money payments or equivalent advantages, and by relaxation of academic requirements or discipline.<sup>1</sup> It is not impossible that this practice, injurious to the student and baneful to the institution, has been entered into unconsciously, thoughtlessly, at times. It is, in any case, so little prevalent that merely to call attention to it may be enough to bring it to an end.

There is an argument for giving credit for Group Music which is less applicable to individual instruction and may be mentioned here. 'If we can get a student into a musical group, get him started, show him what Music is, it may be the making of a musician. Surely it is worth scattering a little credit around—not enough to do any harm—to give students a chance to see whether they don't want more Music.'<sup>2</sup> The motive is sound. The issue raised is genuine and important. It is an undeniable fact that students have entered musical groups, in the first instance, not because they cared for music, but because it seemed a good way to lighten a heavy schedule, or to improve a low average, or for any of the other reasons which college men advance for taking soft courses; and that this random introduction has been the means of bringing them in touch with Music, often with valuable and permanent results. Offering a little credit

<sup>1</sup> There is, of course, no ethical objection to the financial support of musical organizations, as impersonal institutions, by external aid. That is an entirely different question. As a matter of passing interest, it may be noted, however, that one University Glee Club Director finds himself seriously hampered in choice of musical subject by the musical preferences of the alumni group who meet the Club's expenses (including the Director's salary).

Also in passing, those who are sensitive to refinements of ethical considerations may find food for thought in the small internal college economy reported in Appendix B, §25, p. 230, below.

<sup>2</sup> Conversation with a Glee Club member:

Q. Do you think it's an advantage to have credit given?

A. Yes, it stimulates interest. Many join who wouldn't otherwise, and you'd be surprised to see what good voices they have. . . . There has to be *some* sort of interest there to stimulate a lawyer or a doctor to sing and get some experience outside his field.

He remarked incidentally that he should never use his credit. He was majoring in Journalism himself (a Senior).

for Group Music has that to its credit. It is a rather wasteful method. Most of the students who enter Group Music for an easy credit are students who will take only credit away from it. The others are exceptions—precious exceptions, and worth safeguarding carefully. They justify the practice, if the college feels they do. They do not, however, demonstrate that it is the only way, or the best way, to bring to light the latent interest and talent of the undergraduate.

More often, credit is offered because colleges are persuaded that students cannot find time for Group Music unless it is part of their routine schedule. If this were true, it would be a sad reflection on the college program. It is not true. Group Music takes less time than many students spend at the movies, or playing cards, or reading trash, or in more valuable forms of recreation. Even in colleges where the time-demands of the curriculum are highest, there is a remainder of time in which the student may choose his own diversions; and when good Group Music opportunities are available, many choose those. To suppose that they will not do so is to confess a lack of confidence either in the undergraduate or in the worth of Group Music. There is abundant evidence to show that, left to themselves, college students find time for participation in musical organizations without credit.<sup>1</sup>

The conductors of second-rate musical organizations find it hard to keep up their numbers. They offer credit, and even that does not always do it. In the really good groups, on the contrary, the mem-

<sup>1</sup> One student in good standing plays four brass instruments. He enjoys the work that he does in a professional group outside the University which 'plays things like *Pagliacci* and other symphonic works.' His academic schedule does not prevent him from keeping up his music.

Some significant musical accomplishments spring from undergraduates' financial necessities. Two group organizations may be mentioned as illustrating how students, who (from having to earn their living) might be expected to have little leisure, have found time to make music and to make it pay.

1) A jazz orchestra composed of twelve men. The student-leader trains it, makes arrangements for it, composes original numbers (including a 'signature' for the beginning and end of its radio broadcasts). This orchestra is unquestionably the smoothest and best of the ensemble groups in the University. It rehearses sometimes as much as twenty-five hours a week. It costs the department nothing; it receives no academic credit; it is operated entirely by students. Its leader lives on two meals a day—the meals for which his orchestra supplies the music.

2) A similar group at another college plays more serious music. It is made up of 18 men, only 3 of whom are taking any Music courses at all. They operate without credit and without Faculty assistance. During the past year they have given over



bers always say that they should go on whether credit was given or not; and in fact some of the best Group Music in the country does not carry any credit with it.<sup>1</sup> It is unnecessary to give credit for membership in a good organization. If it operates on good musical principles, students are always eager to join it.<sup>2</sup> Credit never has to be offered for participation unless the Group Music is managed badly, either personally or musically.<sup>3</sup>

When Group Music counts for college credit, it cannot be administered as a source of pleasure and experience only. Students are sometimes required to carry on individual work in Applied Music if they wish to join a credited musical organization. This excludes many students who have time enough for Group Music but not for Group Music and private instruction and practice besides. It excludes also a certain number of students who cannot afford to take music lessons, though they have natural qualifications and training sufficient to make them good material for ensemble work.<sup>4</sup>

Any girl may sing in the Chorus at one college. Voice trials are held, but even if a student fails she may attend the rehearsals. No

thirty concerts, on the campus or within a radius of a hundred miles. Many of the works played are arrangements made by the student leader, and some of their most successful pieces have been composed by members of the organization themselves.

At one college there are a Vocal Sextet, Quintet, and Quartet, members of which participate enthusiastically without academic credit. A student who sang in the Quartet remarked, 'Everybody seems to be awfully interested in groups that way, and they like to take part.' Academic requirements have not prevented the Quartet from working up a considerable repertory and giving several performances. They had sung twice in Chapel at the college, by the middle of 1932-33, and had sung also, by invitation, at two Churches, one High School, and two Rotary Club meetings, in neighboring towns, and over the radio from two stations. Also at one funeral, 'two numbers at the Church, and one at the grave.'

Q. Wasn't that pretty hard?

A. It certainly was.

<sup>1</sup> See Appendix B, §§26-29, 32, 33, pp. 231-232, 233, 234, below.

<sup>2</sup> A professor of Choral Music, newly appointed, found that if he ran overtime at a rehearsal, or if he called any additional rehearsals, he met with revolt: 'More work, more credit!' The following year credit was cut out altogether. By his third year in charge, the Glee Club had trebled in size. (This increase was certainly due to his ability as conductor; but it is significant that discontinuing credit did nothing to lessen his popularity. In this case, credit was a positive hindrance—and dropping it did not cause a ripple.) Cf. Appendix B, §30, p. 232, below.

<sup>3</sup> See Appendix B, §§23 and 25, p. 230, below.

<sup>4</sup> Compare *ibid.*, §§23 and 24, p. 230, below.

A student majoring in History plays First Flute in his College Orchestra, Band, and in a private band. He is spoken of as 'one of the best flutists they have ever had.' He is taking no Music courses, and no private lessons.

one is excluded. All who have attended rehearsals regularly, even those who have failed the voice-trials, sing in conjunction with a men's glee club in performances with the local symphony orchestra.<sup>1</sup> The membership dues are \$1 a year. No credit is offered and nearly two hundred students participate.

Having an orchestra sometimes leads a college to center its interest on oratorios and to do correspondingly little with a *cappella* music. In the field of modern choral music, college performances have been numerous and varied; but they have shown less ingenuity in making selections from the great periods of Oratorio in the past. It would be more flattering to Handel (and not less interesting musically) if instead of annual repetitions of the *Messiah* some college were to offer a different Handel oratorio every year—as they could do, for roughly twenty years.

Some musical organizations perform the same works every year. The experience of their members, as far as music is concerned, is repeated annually without change. It is something of a question, from the academic point of view, whether the first year's experience entitles the members to college credit. It is something of a question, even, whether to give credit for work in an organization with a changing repertory. Giving credit year after year to the same student for repeating the same experience is not constructive.<sup>2</sup>

When the same work or series of works is given annually, a tradition of polished performance may be established;<sup>3</sup> but if the tradition is genuinely good and valuable, the students will perpetu-

<sup>1</sup> Some idea of what this privilege means may be gathered from the experience of one individual, reported in n. 1, p. 117, below.

<sup>2</sup> A student would not be allowed to repeat with credit a course in Economics, Government, History, or Physics, for which he had already received credit. He might 'get a lot more out of it,' but the practice of colleges is generally to give credit only once for a given course. Students in all fields often find it worth while to return as auditors to lecture courses which they have taken for credit, to review and reinforce their experience; but this is properly regarded as a matter private to the individual.

In one or two institutions there is a traditional annual performance of seasonable music which is maintained successfully without credit. Sometimes Music majors are required to participate, still without credit, for the experience alone; and performers are generally given a complimentary ticket (sometimes two) in courteous recognition of their services. 'That's not the reason we join, of course, but it's one of the attractions in belonging,' said one of the singers.

<sup>3</sup> High in quality as these performances often are, they are deficient in musical

ate it voluntarily, for the sake of the music and the fun, quite as certainly as if they are offered college credits for joining in. If it is unworthy, they detect its weakness infallibly, and no reduction of the requirements for a degree can stimulate them to the sort of work which makes Group Music good. If a musical organization cannot maintain itself without the sop of credit, the college is better advised to abandon it, or start again, than to take students away from their academic courses to keep it going.

Certain colleges have encouraged their choral organizations to enter into friendly alliances with symphony orchestras nearby.<sup>1</sup> Institutions which have no large orchestras at hand regret that opportunities of this sort are not open to them. Many of these colleges are not as yet awake to the opportunity which they have. The literature for unaccompanied mixed voices is inexhaustible, and most of it has yet to be explored by adventurous directors of college or university choral music. There are *a cappella* mixed choruses in several colleges,<sup>2</sup> but no extensive use of the larger works for unaccompanied mixed voices has been attempted.

educational value. It is a great thing for a student to become deeply familiar with one fine work, but unless this familiarity is backed up by some breadth of musical experience it leads to narrowness.

One such organization departed, by exception, from its usual practice to perform the *Matthew Passion*. I asked a student who played the trombone in the orchestra how he enjoyed it. 'I don't know,' he said. 'It didn't have any trombone part.'

A student (B.E., B.Mus., working for B.A.) who had sung for seven years in a choir celebrated for its annual performances of a certain work said that the experience was invaluable musically. She told me that it had given her a chance to get acquainted with other choral compositions—'The Beethoven *Ninth* and Mendelssohn, and things like that.'

She did not, however, recognize the 'Ode to Joy' when I played it for her. 'Were you just making it up?' she asked. 'Sometimes people do that, you know.'

<sup>1</sup> A Mathematics teacher who had concentrated in Mathematics in college (A.B., 1929, Ph.D., 1932) had no technical training in Music, but sang in the University Glee Club for seven years. During this time he had an opportunity to participate in the following works for chorus and orchestra combined: Bach, *B-minor Mass*; Beethoven, *Missa Solemnis*, *Ninth Symphony*; Brahms, *Requiem* (cf. n. 1, p. 236, below), *Rhapsodie*, *Schicksalslied*; Holst, *Hymn of Jesus*; Honegger, *King David*; Stravinsky, *Oedipus Rex*.

<sup>2</sup> Carleton, Chicago, Cornell, Fisk, Iowa, Oberlin, Oregon, Pomona, St Olaf. At Columbia and Barnard, and also at Harvard and Radcliffe, the men's and women's choral groups often combine to sing with or without accompaniment.

As musical interest takes precedence over a social one, alliances between men's and women's glee clubs become easier to form. One would not like to see the separate organizations diminish; but there is no denying that whatever is sacrificed

When a college musical organization has reached a certain degree of musical proficiency, its director often begins to lose the sense of perspective. The more nearly its performance approaches the level of professional work, the greater the temptation becomes to throw in the last ounce of energy which might put it in the professional class. The director often forgets that the college does not want a professional orchestra, any more than it wants a professional baseball team.<sup>1</sup> Sometimes he persuades the college authorities to forget that too.

The director of a musical organization can easily be forgiven for wanting his group to perfect themselves, even at the expense of their college studies and their college life.<sup>2</sup> No musician with a conscience can be asked not to wish that his instrument were as good as he could make it; but a college music director must not be allowed by his department, or by the college, to let his work deprive undergraduates of the other benefits of college years. If possible, he should even be prevented from encouraging students to feel resentful toward their academic work. The Conductor of a splendid Orchestra (credited) in one Music School complains bitterly that the courses that his students are required to take in non-musical subjects make it 'almost impossible' for him 'to do good work with the Orchestra.'<sup>3</sup> The Orchestra is, in fact, so good that the interest that it arouses, coupled with the Conductor's lack of sympathy with academic work, makes it almost impossible for the College at large to do good work with his students.

through their alliance is more than regained through the wealth of literature for mixed voices which it lays open.

<sup>1</sup> One University Orchestra plays exceedingly well, but lays inappropriate stress on the obligation to be 'professional': 'This is how professionals would do it,' and again, 'Don't do that—it is characteristic of the amateur.' It is, of course, really characteristic not of the amateur, but of the bad amateur.

<sup>2</sup> There is a heavy responsibility on these directors, educationally. It is an advantage for a choral director to know something about the human voice; but it is not necessarily a good thing for him to be a Singing teacher. Interest in the individual voice often interferes with interest in a group of voices. In one institution, the rivalry between Singing teachers has prevented the permanent foundation of a mixed chorus.

<sup>3</sup> A young lady who had taken a B.Mus. in 1929, a B.E. (Bachelor of Expression) in 1931, and who in 1933 was a Senior in the Liberal Arts College working toward an A.B., said that she had sung seven years in the College Chorus, but was now taking 'so terribly many Liberal Arts courses' that she had had to resign.

## SUPPLEMENTARY STATEMENT II

### THE ACCREDITING OF ENSEMBLE ACTIVITIES

*By vote of the Sponsoring Committee,<sup>1</sup> the following statement was prepared by a sub-committee composed of Howard Hanson, Harold L. Butler, and Paul J. Weaver. This statement undertakes to represent the opinions of those members of the Sponsoring Committee who dissent from certain fundamental positions taken in the chapter above. The paragraphs which follow do not discuss the points of disagreement in detail, but present an opposing point of view.*

THE questions raised concerning the proper administration of Group Music, that is, instrumental or vocal ensembles, are both pertinent and timely. The problems of Group Music differ somewhat from those which concern the individual student of Applied Music.

In the first place, the study of Applied Music is carried on in most institutions by individual instruction. The teacher who wishes to maintain rigorous standards of work and accomplishment has no reason for not doing so. Inasmuch as the instruction is individual, the teacher is at all times aware of the status of the student and should be able without difficulty to form estimates of the progress of the student whether from the standpoint of 'grades' or in terms of semester hours. In group study the problem of the evaluation of the work of an individual member of the group is obviously much more difficult.

In the second place, the seriousness of the work of an individual student in Group Music is more open to question. In the instance of the student of Applied Music who must pay a special fee for private instruction—as is the case in most institutions—the economic factor alone may influence him to attempt to profit from the instruction. Group Music may be, frankly, fun; and if pursued for the sake of pleasant social intercourse may not be a suitable subject for academic credit. At the same time the withholding of academic credit may prove a difficult handicap to the Music instructor who wishes

<sup>1</sup> See Foreword, p. vii, above.

to build a choir or an orchestra for the serious study of music literature.

Perhaps the best plan is to encourage both types of organizations: informal groups gathered together for the enjoyment of musical association, and formal groups organized for the purpose of study. The second type of organization should be under the direction of a member of the Faculty of the Music department, and should have for its purpose the serious and intensive study of the literature suitable for that group. If the work is arranged so that outside preparation is required, it should receive credit on that basis. If all of the work is done in the classroom, it should receive credit on a basis similar to that used in accrediting laboratory work.

The literature studied should be mapped out in such a way as to constitute a survey of the history of the literature of that ensemble. If the course is accredited for more than one year, it is obvious that the second year of the ensemble should cover a different field of literature from that covered the first year.

Though the work of such a class would be essentially group instruction, nevertheless the able teacher would hold himself responsible for a knowledge of the development of each individual member of his organization. This aim has been effectively achieved in some institutions by a series of individual conferences between members of the group and the instructor. There are undoubtedly other ways in which the same end may be attained.

It will be readily apparent that the success of any ensemble will be as greatly dependent upon the personality, ingenuity and force of leadership of the conductor as upon his knowledge and technical proficiency. A conductor of dynamic personality who is able to inspire both the admiration and friendship of the members of his group will be able to achieve success, even with little help from the administration of the college; while a less forceful personality may fail even though his organizations are completely 'bolstered up' with credits. Such a comparison is, however, hardly fair. Given two conductors of equal ability, it is not illogical to assume that the one whose organization receives support from the administration of his college through the giving of academic credit will be able to do

more effective and serious work than his colleague who must do his work in the students' 'spare time.'

It should be repeated that the *general validity of the evaluation of work in terms of semester hours* is not under discussion here. The point which is being emphasized is, again, that in institutions where a student's working schedule is computed on a semester-hour basis Applied Music, properly taught, whether individually or in groups, is of sufficient value to the student to receive an academic time-allowance in terms of credit. It is important to study Music through *actual participation in performance*, as well as from the abstract points of view of Theory and History.

In conclusion, it should always be remembered that Music is a comparatively new-comer to academic circles, and it is not to be wondered at that there is still some confusion in its administration. The indications are, however, that Music is becoming more and more widely accepted as a proper study for a Liberal Arts college, offering a type of training and a form of intellectual, esthetic, and spiritual development which contribute vitally to the very purpose for which the college stands. The contribution of Music to the life of the student cannot, however, reach its fullest fruition until the antagonism between practical and historical-theoretical music is dispelled, so that the art in its completeness may make its full impression on the minds of those able to profit by it.

HOWARD HANSON, *Chairman of Sub-committee*

HAROLD L. BUTLER

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CHAPTER IX  
MUSIC IN ITSELF

OF all the arts, music is still supposed to be so mysterious a manifestation of the divine afflatus that its study, in the sense of *das Ding an sich*, is considered almost sacrilegious; and if not that, at least wholly superfluous—for practical purposes.<sup>1</sup>

In these words the late Oscar G. Sonneck defined, with enviable precision, the state of mind which has conditioned the growth of Music studies, apart from Applied Music, in American colleges. In the systematic study of Music, *das Ding an sich*, America is far behind, and, it may be hoped, will soon make great advances. No American university has espoused with any vigor the cause of serious, original investigation into advanced problems of musical literature and theory. Music does not yet stand in suitable relation to other subjects in the curriculum or thought of any American university. It does not profit by membership in the university as other subjects do, or make the contributions to the intellectual life which its importance to civilization would warrant. The reason lies in the thoughtless attitude of superstitious awe which Mr Sonneck has defined. The remedy lies in throwing off this irrational heritage from the Romantic Era.<sup>2</sup>

There is no subject of advanced research which can be dealt with in complete or even partial isolation without sacrificing either the logic of it or most of its significance. If Music were treated as a subject of intellectual, scientific interest, disregarding its practical aspect as a source of personal pleasure, dealing with it as a closed system, divorced from all interests not directly, specifically associated with its character and evolution, nothing would remain of its history but chronology. The external causes of musical history would not ap-

<sup>1</sup> O. G. Sonneck, 'The Future of Musicology in America,' reprinted 'from the volume of essays written by sixty-one contributors and presented to Dr Herbert Putnam, April 5, 1929 . . .' in *The Musical Quarterly*, XV (1929), 317, 318.

<sup>2</sup> The position of musical studies in English universities is admirably described by Dr Dent of King's College in a memorandum reproduced in Appendix B, §2, p. 215, below. For *Musikwissenschaft* in Germany, see *ibid.*, §3, p. 217. W. Oliver Strunk, *State and Resources of Musicology in the United States* (Washington: American Council of Learned Societies, 1932), provides a careful analysis of the American scene.



pear; the external effects of musical events and developments could not be estimated. It would not be History at all, in any important sense.

If Musical Literature were studied in the same way, with no account taken of wars, or religious movements, or secular fashions, or poets, or philosophers, or preachers, it would provide exacting problems for the student to solve *in vacuo*, without much reward for his scholarship.

Working in this closed system, the student of Theory would fare somewhat better. He might occupy himself for years with the mathematical and analytical phases of his subject. But a study of Musical Theory which takes no account of Acoustics, for example, or History, is obviously incomplete.

The academic problem of musical research, therefore, concerns not Music alone, but Music and other fields of learning. To carry the study of Music far on the path to real understanding, Music scholars must draw on every kind of history, a great deal of literature, several sciences, and more than one division of philosophical research.

Exactly as history and literature and science and philosophy enter into the structure of scholarship in Music, so Music may enter into the fabric of research in each of those great branches. The fellowship of scholars is close and helpful. It numbers thousands of men and women, in many countries and in many fields, who, in countless combinations, know each other's work and draw on it and contribute to it. There are not many Music men among them, altogether; but the United States may now claim six or eight. Not one of these has been given an academic post to carry on the kind of sound, deliberate research which most departments of our universities regard as the foundation of their strength.

Except for routine work, it is an accepted principle among colleges to entrust the business of teaching to those who show themselves most earnest in learning. The flame of good pedagogy requires fuel, and the best teachers of humanistic studies are those who are active in scholarship. This is as true of Music as of any other subject. A man's competence in performance or in composition has no bearing on his fitness to teach college Music. It need neither

qualify him nor debar him in the eyes of those who are responsible for academic appointments.<sup>1</sup>

In most respects, the liberal college with a graduate school and the liberal college without serve much the same ends, as far as the undergraduate is concerned. The Bachelor's degree of one is supposed to be equivalent to that of the other. The study of Music need not have any less weight in a college because it has no graduate department.

Incomes and opportunities of institutions differ; but it would be a mistake to suppose that size and money were indispensable conditions of significance. A small college cannot ordinarily maintain a body of teachers comparable in number and distinction with those of a great university; but the easy intellectual associations of the small institution are often profoundly effective. The undergraduate departments of Music in universities are not more ambitious than college Music departments, or more energetic. They do not offer greater opportunities; and there is no reason why, as far as undergraduate teaching goes, the smallest college should ever be less effective than the largest. Some college libraries, indeed, already offer better facilities for research and investigation than some universities which boast graduate departments.

Advanced research in Music belongs, of course, in a graduate school. It would be unsuitable for an undergraduate to concentrate upon a problem in music history, chronology, attribution, paleography, acoustics, or esthetics, before he had mastered the rudiments of musical studies.<sup>2</sup> The undergraduate in any field must orient himself; he must learn something of the extent of his subject, and get some basis for seeing the relations of the elements which make it up. Admitting freely, however, that the treatment of specialized

<sup>1</sup> Quite incidentally, this is as true of Applied Music as of musical scholarship. It seldom happens that the most distinguished musicians make the best college teachers, and teachers of high caliber are often wretched performers. One of the most powerful forces in university Music in Europe is hardly able to make himself understood at the piano.

In selecting a teacher of Music, the usual demand is for 'a mature man of successful experience and ability,' one with 'some degree of national recognition'; or sometimes, *tout court*, 'a He-Man.'

<sup>2</sup> Something of the possible range of graduate work may be gathered from W. Oliver Strunk, 'Sources and Problems for Graduate Study in Musicology,' Music Teachers' National Association, *Proceedings*, XXVIII (1933), 105-116.

original problems in musical research belongs to the graduate group, we must enquire whether undergraduate studies can be made suitable preparation for this advanced work and still retain their character as good college courses, acceptable as material for a normal A.B. program. We must enquire whether the approach to Music which would fit a man to enter on a course of graduate research would fit the needs of a student who did not intend to be a scholar, who did not want a scholar's point of view, who chose to major in Music as an approach not to a narrower concentration but to a wider enjoyment, understanding, appreciation. And would a pattern of study suitable to both these students still be worth the while of the amateur musician, or the composer?

The answer to all these questions is that, as far as its musical elements are concerned, preparation for research in Music requires a good general knowledge of History and Literature and Theory, and such practical musical experiences as this should imply, no more and no less; and that the best program for the young composer, the young amateur singer or player, and the young interested student is precisely the same.

Though substantial courses of this sort are rare, and few of our American undergraduates have had experience of them, it is not unusual to find them wishing that Music could be treated as a college subject with the dignity and thoroughness and solidity which they know and respect in other fields. Successful college departments often attribute their power and popularity to the principle of expecting grown-up work of their students. Students generally respond vigorously to the challenge to show themselves mature, and often speak with contempt of courses which demand too little of them. In Music particularly, the intellectual level of undergraduate instruction is in general lower than the college students themselves would wish.<sup>1</sup> The few courses in Music History and Literature which are comparable with good college courses in other departments are not only highly esteemed by students of Music but also elected enthusiastically by students in other fields to supplement their special work.<sup>2</sup>

<sup>1</sup> See Appendix B, §§ 12(a), 13, 38, pp. 225, 226, 239, below.

<sup>2</sup> *Ibid.*, §5, p. 219, below.

The general student is excluded from an advanced course in one place and encouraged to take its equivalent in another.<sup>1</sup> Experience shows that it is not always the student concentrating in Music who does the best work in an advanced course, or gets the most out of it. Excluding Music majors from elementary courses and general students from technical, advanced courses is thought unnecessary by many teachers whose classes are open to both. Their judgment is based on the general record of Music students and students concentrating in other subjects. Though a Music major may be talented in one aspect of Music, he may not be so in all. He may excel in Theory, or Composition, or Performance, and still be weak in one of the others. Furthermore, he may already have just enough knowledge to make him inattentive, or casual, or cocksure. Like the student who enters an elementary French course after a summer in France, he may do very well at first, and not so well as the year wears on. Finally, where the Music major falls down, the general student may excel. Technicalities which are easy for the major may cause him some trouble, but many students not majoring in Music have some technical knowledge, and some, though quite proficient musically, choose to concentrate in other fields. Exceptional musical opportunities in his previous training, indeed, sometimes lead a student deliberately to elect some other subject for his college major. These students have no difficulty in keeping up with the student concentrating in Music. Those who are less well equipped musically may keep up in other ways. Their general academic training applies directly to the academic aspects of courses in the History and Literature of Music. Teachers comment on the general students' ready use of the library, reference books, and source materials. A major in English or History may even have some advantage over the Music major when it comes to written reports. Even under the stress of inadequate technical preparation, a good general student finds the challenge to his intelligence not too severe, and with effort on his part and some good will on the teacher's he often comes out of it well and profitably.

In elementary Music courses, there is almost no limit to the relations which it may be worth while to establish with other subjects

<sup>1</sup> Cf. 'Exceptions,' p. 34, above; also Table I and Summary, pp. 255-260, below.

in and out of college experience. As the student advances, the ramifications become so complex and so much a part of his personal processes of thought that the teacher of intermediate and advanced courses may surrender himself confidently to the treatment of his course material, leaving the student to find the applications alone, or with a little guidance. This is the conventional practice of most college departments, and it works well. The only condition is cooperation: the department that tries to seize too much of its students' time defeats its own ends. The success of the elective system depends on the student's freedom to bring to the subject of his concentration his discoveries in other fields.

Discussion of the *Dies irae* in an exposition of Ernest Schelling's *Victory Ball*<sup>1</sup> is unnecessary for some kinds of literary and technical musical analysis; but the third stanza of the poem,

*Tuba mirum, spargens sonum*  
*Per sepulcra regionum,*  
*Coget omnes ante thronum,*

calls up so vividly the subject of the piece that it might well seem worth looking into. The use of plain-song invites the investigation of other plain-song. A good teacher could make good use of a lead of this sort. He might be able to deal with all the historical, literary, liturgical background of the *Dies irae* theme. He might make it an excuse for going into medieval church music and the attitude of mind which lay behind it. It is a short step from that poem to Assisi, from the 'sepulchres of the lands' to the paintings of Signorelli at Orvieto, and from the Cogent Trumpet to the Michelangelos in Rome. There would be some virtue in this. There would be a thousand times more, however, with less extraneous matter in the Music course, if the student who met the *Dies irae* in a piece of music happened to be doing a little Fine Arts at the time, and some

<sup>1</sup> In one college I heard an Appreciation teacher play a phonograph record of the *Victory Ball* without calling attention to the *Dies irae* theme in which the drama culminates. Upon investigation, it proved that the teacher did not know that theme.

In another college (not one of the subject institutions of this report), I was happy to find that the *Victory Ball*, when it came up in a Music course, had been made the occasion of a special study of the 'Seven Great Hymns,' and also of the medieval and later treatment of the Dance of Death in literature and painting.

Comparative Literature, so that he came to the music with something in his hands.

No amount of skill on the teacher's part, no ingenuity on the department's in planning 'correlations,' can replace the integration which a student performs for himself. There is no substitute for the sudden discovery that the division of knowledge into college courses is the work of Man, not Nature. No artificial demonstration can replace the true experience. The blundering way of human beings is reflected in the college program, and it works not badly: building up potentials in assorted academic Leyden jars, and hoping for the best. The great moments in education are those when a spark leaps across from one knowledge to another.

PART III





## CHAPTER X

### A PROGRAM FOR DEVELOPMENT

IN the preceding pages, attention has been drawn to certain beneficial practices and to certain weaknesses, inconsistencies, and abuses in the methods of Music instruction and administration now current. An effort has been made to view the problem of college Music, as distinct from conservatory instruction, in its proper relation to the principles of education common to our colleges and universities. The survey upon which this report is based was approached with no advance conclusions, as nearly as possible, with no favor and no prejudice. Observation led inescapably to certain conclusions, and these conclusions, to a definite opinion of what Music might properly represent in college work and college life, and what college associations might do for Music.

It would be an unwarranted presumption to treat this opinion as established, and to expect it to be acceptable to all. It is perhaps not too much to believe, however, that disinterested readers will be led by the facts reported here to a view essentially compatible with the thesis of this work: That it is the study of Music for itself, *das Ding an sich*, and not the practice of musical performance, that should be the basis of undergraduate and graduate work for academic degrees in American colleges and universities.

Nothing would be more unfortunate than a negative application of this principle. The reconstruction of the most unsatisfactory department should be approached deliberately, keeping everything of value as long as it retains its significance. If institutions which give credit for Applied Music and have at present little else to offer were to withdraw Applied Music credit (as of course they will not do), chaos would result, and the progress of college Music might be set back fifty years. If, on the other hand, these institutions gradually built up strong parallel departments of academic Music studies, it is quite possible that after a period of years credit for Applied Music might seem to them superfluous, or injurious, and that they might wish to withdraw it.

It may be helpful to assume that the conclusion that Music should

be taught like other college subjects follows from the facts, and that it will find favor; that colleges which as yet have no departments of Music will be guided by this principle in forming them, and that existing departments will give it due consideration in shaping their future policies. It would be idle to expect, and foolish to wish for a revolution in Music teaching practice. Organizations which have been built up slowly cannot, and should not, be hastily re-shaped. The picture of an undergraduate Music program, however, which included the elements essential to an A.B. major in Music under the doctrine to which this report looks forward hopefully might serve as a useful criterion.<sup>1</sup>

An introductory course is indispensable, to show broadly the relation of the growth of music to the growth of civilization; to introduce the student to a substantial body of music in the process; to define the chief forms and instruments of musical expression and to illustrate their development; and to provide some basic insight into the structure of musical composition.

Courses of this sort would, naturally, receive special emphasis on their historical, literary, or theoretical constituents, depending on the special equipment of the teachers. This is desirable; but none of the essential elements should be slighted. The aim should be solid knowledge and clear understanding: appreciation, in the sense of personal enjoyment, is a normal consequence of intelligent familiarity, and requires no separate cultivation.<sup>2</sup>

This introductory course would serve a double purpose. To the student who wanted to know something about music, but not to make it his special study, this single course would be enough.<sup>3</sup> To the student who meant to concentrate in Music, it would furnish a sufficient introduction to courses of more advanced study. With a

<sup>1</sup> The policy of colleges with respect to their Music departments, and of Music departments with respect to their programs, must obviously be worked out by the educators and administrators concerned in every case. It is not for this report to try to impose a plan of action. Standardization is neither possible nor desirable.

<sup>2</sup> In this connection, it may be mentioned that some successful teachers find it wise to postpone questions of taste until the student's progress in learning has given him some stable basis for opinions.

<sup>3</sup> No special preparation or co-requirement would, of course, be necessary for this course. For students who wished to go on to some of the advanced courses in the History and Literature, still without majoring in Music, but only seeking a somewhat more detailed knowledge of part of the field than the introductory course

survey of the whole history of music and some acquaintance with its methods and monuments behind him, he could move on to more detailed study of sections of the field without danger of distortion or lack of balance. To accomplish these purposes, the introductory course would require the best efforts of a good teacher, well informed in all aspects of musical literature, and preferably one who was himself active in musical research. The degree of latitude allowed in the choice of courses for a major would depend largely on the vitality and thoroughness of this preliminary survey.<sup>1</sup>

Credit requirements for a major vary widely in different colleges. The mechanical administration of credit is very far from standard, and comparisons are difficult, if not impossible. It may be taken as a loose generalization, however, that a major represents a concentration of something like a third of a student's efforts upon one field, the remainder of his energies being devoted to required courses of general application and to electives balancing or supplementing his specialized studies.<sup>2</sup>

Of the third or so of his time that a student devotes to a major in Music, about a sixth might be occupied with the general survey of the field of Music provided by the introductory course. The remainder would be occupied with historical, literary, and theoretical studies of more detailed character. In apportioning these, the character of a particular department should be allowed to make itself

provided, some further training in Theory would often be required. If they did not want to undertake the serious studies of Theory offered for the majors, it might be advisable to organize a special course to meet their elementary needs. This course, being essentially an *ex-gratis* concession made to the students by the department, would not ordinarily be given credit. (See n. 2, p. 89, above.)

<sup>1</sup> Colleges which do not offer a Music major, or indeed any further opportunities in Music, might well provide a course of this sort for students who wished to supplement their other studies by some acquaintance with the field of Music.

<sup>2</sup> Credit requirements for the Music major in the 25 subject institutions which offer it range from 14 per cent (minimum) of the total credits required for an A.B. degree to 52 per cent (maximum allowed). The average of the minimum requirements in the same institutions is 25 per cent, and the average of the maximum permitted concentration is a little over 30 per cent. These averages are only roughly significant, partly because of the difficulty of comparison, and partly because of the widely divergent practices of a few of the institutions considered. It is, of course, a matter of internal college policy to determine the extent of concentration required or permitted, and to define the elements which shall be considered as factors in it. In practice, the work in a major is much more nearly constant than these figures suggest, and may be estimated as generally amounting to about 30 or 40 per cent.

See arts. 'A.B. course with Music Major,' by colleges, Appendix A, below.

felt. In some cases, the presence of a powerful historian in the Music Faculty might warrant a balance of emphasis which would be unsuitable in another institution, where there might be, perhaps, a specialist in musical analysis or theory. Every effort should be made by a college Music Faculty to secure the services of at least one constructive scholar in one of these divisions, to give character and authority to its work. Ideally, all three would be represented in equal strength, and equal opportunities might then be offered in each method of study. Practically, this balance of power can hardly be hoped for, and departments must play the part for which their Faculty character casts them.

Nevertheless, undergraduates should not be invited to major in Music unless the department is prepared to offer a balanced program. A Music major should have some experience of the study of the History and Literature of Music with respect 1) to Periods and Countries, 2) to Influential Styles, 3) to Special Forms, and 4) to Individual Composers or Groups of Composers.<sup>1</sup> These are varieties of approach which introduce the student to the conventional useful methods of study and present musical material from significantly different points of view. The Music major should have the benefit of some acquaintance with each of them. In addition to these courses, which extend his familiarity with the monuments of musical literature and his knowledge of the epochs, fashions, functions, and minds which created them, he should learn something of the science and application of musical theory. If one half of his schedule (or a third, or two thirds, depending on the department's resources and the individual's desires) were filled with these historical and *subject* studies, the remainder should be given up to Theory. Every Music major should study in some detail the chief technical divisions of the subject (Harmony, Counterpoint, Homophonic and Polyphonic Forms, etc.), and the applications of Theory to Analysis and to Composition, strict and free (including the special divisions of vocal and instrumental work).<sup>2</sup>

<sup>1</sup> As a student in English might study 1) Elizabethan Dramatists, 2) The Romantic Movement, 3) The Ballad, 4) Tennyson and Browning, or courses of equivalent types, in making up his A.B. program.

<sup>2</sup> The actual division of this material into courses, and the methods by which to teach it, lie beyond the province of this report. It is perhaps not inappropriate, how-

A program of this sort would be capable of producing college graduates who knew a good deal of music and a good deal about it. It would contain no element superfluous to a student whose interests led him to major in Music, whether his ultimate intention was to understand and enjoy music more fully, or to perform music more intelligently and with greater knowledge of its resources, or to compose music more soundly and advisedly or, of course, to teach music elsewhere. The course of study would be consistent with the breadth of interest and thoroughness of treatment toward which the Liberal Arts college, in every department, strives.

The success of a program of this sort would depend, as college programs always must, on the intellectual vigor of the faculty that administered it. The relative importance of ability in teaching and ability in research need not be argued here. College departments are generally in agreement that neither skill in teaching nor distinction in scholarship is enough alone. It is of the utmost importance to a Music department, however small, that it should number among its Faculty at least one member who is professionally active and productive outside the classroom. His activity may take the form of historical or critical writing, or of original composition, but some form of creative production, scholarly or artistic, somewhere in the department is an almost indispensable condition of continued power.

This is the sort of program to which the musical needs of our colleges, carefully studied for this report, seem to point. If something of this sort could be evolved by a process of deliberate, constructive growth, the significance of the degree of A.B. with a major in Music would be increased, and ultimately reflected in a higher standard of musical appreciation and activity in this country.

The satisfactions and obligations of our colleges do not, however, stop with the administration of courses leading to academic degrees.<sup>1</sup> College life is a subject for consideration as well as college work. It will be noticed that in the outline suggested above as suit-

ever, to suggest here that a good deal of combination among these subjects is easily arranged, to bring the schedule into line with any college's pattern of courses. Harmony, for example, can be taught excellently through exercises in analysis and composition, and analysis and composition may (without demanding any creative quality which a student may lack) be made a routine practice in all Theory teaching.

<sup>1</sup> See n. 2, pp. 86, 87, above.

able for a major in Music there is no mention of Applied Music. The case of Applied Music as a subject for academic credit has been weighed earlier in this report,<sup>1</sup> and the conclusion reached that it is better treated as a part of the student's voluntary, extra-curriculum activity. This conclusion does not limit the responsibility or interest of the college in respect to Applied Music opportunities. No auxiliary to the student's work or to his individual or social growth and pleasure is better worth the wise attention of his college officers than musical performance. When first-class private facilities for music lessons are not available, it is a splendid thing to have them underwritten by the college. The appointment of able musicians to inspire and guide and organize the performance of vocal and instrumental music by the students is almost an obligation upon the non-academic side of a college's administration. Applied Music follows as a normal consequence of any interest in music, and, as this survey has shown, flourishes with vigor and without reward in credit in those institutions whose academic program approximates most closely the pattern here suggested.

<sup>1</sup> See Chapters VII and VIII, pp. 84-97, and 106-118, above.

### SUPPLEMENTARY STATEMENT III

#### THE INCLUSION OF ACCREDITED WORK IN APPLIED MUSIC

*By vote of the Sponsoring Committee,<sup>1</sup> the following statement was prepared by a sub-committee composed of Howard Hanson, Harold L. Butler, and Paul J. Weaver. This statement undertakes to represent the opinions of those members of the Sponsoring Committee who dissent from certain fundamental positions taken in the chapter above. The paragraphs which follow do not discuss the points of disagreement in detail, but present an opposing point of view.*

IF one accepts the line of argument advanced in the Supplementary Statements<sup>2</sup> to Chapters VII and VIII, he must extend the recommended program for development by the inclusion of accredited work in Applied Music. It is true that the study of Music for itself, *das Ding an sich*, should be the basis of undergraduate and graduate work for academic degrees, and that the practice of musical performance should not of itself be that basis; but the practice of musical performance is an integral part of those processes through which the field as a whole must be approached.

The acceptance of this principle involves a re-apportionment of the time schedule indicated in the preceding program for development, with the inclusion of the study of Applied Music along with historical, literary, and theoretical subjects. Such inclusion of Applied Music in an outline of accredited courses is both logically and academically justifiable.

HOWARD HANSON, *Chairman of Sub-committee*  
HAROLD L. BUTLER  
PAUL J. WEAVER

<sup>1</sup> See Foreword, p. vii, above.

<sup>2</sup> Pp. 98-105, 119-121, above.





*APPENDIX A*

REGISTER OF INSTITUTIONS VISITED



## INTRODUCTORY NOTE

THE information contained in the following sections is the result of investigation and inquiry conducted in 1932-33, and, except in a few rare instances, as noted, does not comprise changes which have taken place since then. So rapid are the developments in connection with college Music that, though only a year or two old, some of the information given here is already antiquated. Courses have been added or dropped, old courses have changed their names and their intentions. Equipment has been improved and increased, in some cases so markedly that the description of a year ago no longer does them even rough justice. Faculties have been enlarged or cut down, Chairmen and Presidents have been changed. College Music has by no means stood still during the time which it has taken to bring out this survey.

Would it have been better to take note of these changes? Far better, of course, if it could have been done completely. But while reported changes were being entered, others would have taken place; and in the end, this report would have described not 1932-33, nor 1933-34, but each in part, inadequately—more inadequately, perhaps, than it has succeeded in summing up the state of affairs in the single year with which it deals.

Besides the inaccuracies which time has wrought, facts which though not now true were true a year ago, there may be other inaccuracies, for it is a complicated matter to summarize the practice and activities of thirty colleges. In order that the element of error might be kept down to the lowest dimension compatible with reasonably prompt publication, a digest of the matter affecting each institution was sent to the institution for revision and expansion. Careful attention was given to the comments and additions which this step elicited, and all changes (except those which concerned the period after 1932-33) were scrupulously incorporated.

Errors in facts are less likely to be found, and far less seriously to be feared, than errors in emphasis. Each institution's special case might readily be made the subject of a separate study, not less extensive than the present volume. In this, however, each has been analyzed rigorously with respect to a few critical factors common to them all, and in the process some distortion of their character may perhaps have been wrought.

To counteract this possibility, at the end of each section in the following summary, a paragraph has been devoted to an informal statement of the guiding aims. These statements are quoted sometimes from the catalogues of the institutions, sometimes from their incidental publications, sometimes from letters from their Heads, perhaps most often from the last. They do not represent a formal, conscious recapitulation of the insti-

tutions' aims; they were not brought forth by a request for a deliberate account of policy; and consequently the source is usually not specified. The reader may know that the words themselves come from some member of the institution concerned, but that they have been taken as a statement of aims by the author of this report, edited as such, and that they are presented by him on his own authority as representing to his mind fairly the intentions of the institutions to which they apply.

Under the division 'Music Courses,' the heading 'Theory' is used for brevity to denote courses not only in Theory but also in Analysis and in Composition.

The division 'Musical Calendar' is used to list the more important outside, professional performances arranged by the institution to supplement the programs by Faculty and students enumerated under 'Recitals,' which are, as a rule, complimentary. Neither of these divisions includes the performances by Group Music organizations within the colleges.

## AMHERST

INSTITUTION: Amherst College, Amherst, Massachusetts. *President*, Stanley King.

ENROLLMENT: 694 (Men) in the Liberal Arts College.

MUSIC FACULTY: One member, Professor William P. Bigelow.

ENTRANCE CREDITS IN MUSIC: 1 (*Harmony*).

MUSIC COURSES (Amherst does not offer a major in Music for the A.B.; it does not provide instruction in Applied Music. It does, however, offer the following electives in Music to A.B. candidates):<sup>1</sup>—History and Literature: 2 *Study of Masterpieces* (1); 3 *Music Dramas of Richard Wagner* (1).

—Theory: 1 *Material of Music* (1).

—Ensemble: A *Chorus and Orchestra* (1 for Freshmen and Sophomores; ½ for Juniors and Seniors).

ORGANIZATIONS: *Glee Club, Choir, Chorus, Orchestra*. The election of other Music courses is dependent upon the completion of a year's work in *Chorus* or *Orchestra*, or upon the simultaneous election of one of these. Choir members are paid \$60 p.a.

*Time of Visit: December, 1932.*

## BARNARD

INSTITUTION: Barnard College (Columbia University), New York, New York. *Dean*, Virginia C. Gildersleeve.

HISTORICAL: Organized, 1889. Music instituted in 1896, under Edward A. MacDowell.

<sup>1</sup> Figures in parentheses represent credit in courses. (A.B. degree requires total of 21 courses.)

ENROLMENT: See art. Columbia, below. Barnard undergraduates in 1932-33, 1,039 (Women).

MUSIC FACULTY: Same members as Columbia. *Chairman*, Douglas Moore.

EQUIPMENT: See art. Columbia, below.

ENTRANCE CREDITS IN MUSIC: 1.

MUSIC COURSES: Same offerings as Columbia. In Applied Music, Piano, Columbia (Extension) course E-91-92 is replaced for Barnard students by 93-94 *Piano Playing* (2).

A.B. COURSE WITH MUSIC MAJOR: Elected by 19 students. Requires 28 s.h. credit in Music out of total 120 s.h.; none of these credits need be taken in Applied Music, though up to 8 s.h. credit for Applied Music is permitted.

APPLIED MUSIC: Teachers paid on fee basis. *Individual instruction*: Lessons, practice, and maximum credit as for Columbia. 2 s.h. credit p.a., with a maximum of 8 s.h., may be taken in Applied Music by electives who are also carrying a course in Theory, Appreciation, or History of Music. *Cost*: One 50-minute lesson p.w., Piano, \$320, Organ, Violin, or Singing, \$200, p.a. Practice for Piano and Organ as at Columbia. *Group instruction*: *Ensemble* and *Choral Music* as at Columbia.

ORGANIZATIONS: *Glee Club* (40 members), *Chorus*,<sup>1</sup> *Orchestra*<sup>2</sup> subject to same conditions as at Columbia. (Credit for *Orchestra*, without special fee, 2 s.h., or 4 s.h. to those taking lessons in orchestra instruments.) Musical competitions are held in connection with the *Greek Games* (no credit).

MUSICAL CLUBS AND SOCIETIES: *Music Club*.

RECITALS: 1 joint recital of Columbia Original Music.

GENERAL OBSERVATION: The Music Department of Barnard is identical in personnel, aims, and in methods with that of Columbia, except in the formal administration of credit, which is organized at Barnard on the major system, and at Columbia, on the 'Maturity Credits' system. *Time of Visit*: November, 1932.

## BAYLOR

INSTITUTION: Baylor University, Waco, Texas. *President*, Pat M. Neff.

HISTORICAL: Organized, 1845. Music Building, 'Waco Hall,' presented by citizens of Waco, opened in 1926. Member, National Association of Schools of Music.

ENROLMENT: Total 1,309 (coeducational): 1,179 in Liberal Arts College, 215 in School of Music (conservatory), 54 in graduate schools.

MUSIC FACULTY: 9 members. *Chairman*, Miss Roxy H. Grove.

<sup>1</sup> See below, p. 156, n. 2.

<sup>2</sup> *Ibid.*, n. 1.

EQUIPMENT: Music library: 307 books, no scores. ('Those used belong to the Orchestra and Director [Orchestra was not active in 1932-33; resumed with 34 pieces, 1934]—26 orchestra standard, other lighter. 200 Band scores.') 200 phonograph records, no special listening-rooms. 20 practice rooms. Principal hall seats 2,500.

ENTRANCE CREDITS IN MUSIC: 2.

MUSIC COURSES<sup>1</sup>—History and Literature: 101 *History of Music* (1); 111 *Music Appreciation* (½); 210 *Music Appreciation* (1).

—Theory: 100 *General Theory* (½); 101 *Sight Singing* (½); 101 *Harmony* (½); 111 *Intermediate Sight Singing* (½); 121 *Advanced Sight Singing* (½); 111 *Advanced Harmony* (1); 201 *Elementary Form and Composition* (½); 121 *Keyboard Harmony* (1); 211 *Advanced Composition* (1); 211 *Counterpoint* (1); 211 *Advanced Analysis* (1); 211 *Orchestration* (1).

—Ensemble (organizations and group instruction in Applied Music): 10 *University Chorus* (½); 201 *Glee Club and Choral Work* (½); 103 *Band* (1); 203 *Band* (1); 111 *Piano* (½); 211 *Piano* (½); 102 *String Ensemble* (½); 213 *Violin Ensemble* (½). Group instruction is offered also in woodwind and brass instruments.

—Applied Music: Four years of individual instruction are offered in *Piano, Organ, Violin, Singing, Woodwind and Brass Instruments*, and an additional preparatory course in *Piano*, with credit.

—Music Education, Pedagogy, and Miscellaneous: 260 *Public School Music: Primary Grade Methods* (1); 261 *Public School Music: Intermediate Grade Methods* (1); 262 *Public School Music: Junior High School* (1); *Public School Music: Senior High School* (1); 210 *Piano Normal Training Course* (1); 210 *Conducting* (½); 210 *Science of Musical Sound* (½); 101 *Eurhythmics* (½).

A.B. COURSE WITH MUSIC MAJOR: 'A.B. students do not specify their major early. Practically all students in the Theory Department are majoring in Music, B.Mus. or A.B.' 2 graduate students working toward A.B. (2 also toward B.Mus.) Requires 8-12 'majors' out of total 36 'majors'; of these, 2 must be in Applied Music. A minor in Music is also offered, on the terms described below.

APPLIED MUSIC: Teachers paid on salary basis, also part salary, part fee basis. *Individual instruction*: For majors or minors, 2 half-hour lessons p.w., 2 hours practice p.d., 1 'major' credit p.a.; maximum total credit, 2 'majors.' There are co-requirements for Music minors amounting to 3 'majors.' For electives, 1-2 half-hour lessons p.w., 1-2 practice hours

<sup>1</sup> Figures in parentheses represent credit in majors. A 'major' is equivalent to 3½ semester hours in Baylor University. 'It represents 72 recitation hours in Music subjects and is therefore equal to 4 semester hours in any school on the semester plan.'

p.d., ½-1 'major' credit p.a.; maximum total credit, 2 'majors,' without co-requirements.<sup>1</sup> *Individual lessons cost:* Piano, one ½ hr p.w., \$48-105, two ½ hrs p.w., \$90-180; Organ, one ½ hr p.w., \$90, two, \$162; Violin, one, \$90, two, \$162; Singing, one, \$48-90, two, \$90-162; Wind, one, \$48, two, \$90. Each practice hour p.d. costs p.a. for Piano, \$9; for Organ, \$36-72; for Violin, \$9; for Singing, \$9. *Group instruction, Ensemble:* ½ 'major' p.a. credit is given for 2 hrs p.w. in classes in *Violin* (\$45 p.a.) and *Wind* (\$36 p.a.), required of candidates for B.Mus. with major in Public School Music; also for classes in *Elementary String* (\$18 p.a.), *Elementary Piano* (\$18 p.a.), *Advanced Piano* (\$27 p.a.), and *Advanced Violin* (\$27 p.a.), required of candidates with major in Applied Music in the corresponding instruments. *Grades* in Applied Music are 'based on quantity and quality of work done. Earnestness of endeavor counts for something, but playing or singing ability counts for more. We have no set examination until Junior year. When Juniors have completed, or are completing, Junior theoretical subjects, a technical examination in Applied Music is required. This consists in Piano of scales, chords, arpeggios, octaves, at different tempos, played before a group of three teachers as examiners. In addition to this, a Junior program of at least five compositions is required, to be given jointly with some other Junior. This assures us that the student is reliable and ready to begin Senior work. A Senior program is required of every student, to be given alone.'

ORGANIZATIONS<sup>2</sup>—*Chorus:* 67 members; 2 hrs p.w.; cost of membership, \$4.50; ½ 'major' credit p.a.; *Glee Clubs* (not required; *Chorus* prerequisite) Men's, 15 members, Women's, 26 members; 2 hrs p.w.; cost of membership, \$18; ½ 'major' credit p.a.; *Band* (required of those studying band instruments): 55 members; 5 hrs p.w.; members are allowed \$27 deduction from tuition and ½ 'major' credit p.a.

MUSICAL CLUBS AND SOCIETIES: None.

RECITALS: By Faculty, 4; by students, 25, during the year.

MUSICAL CALENDAR (1932-33): Included performances by Paul Althouse, Manhattan String Quartet, Edward Eigenschenk, Daniel Ericourt, Sir Harry Lauder.

DEPARTMENTAL EXCHANGES: The teacher of History of Music offers a course, *Psychology of Music*, in the Psychology Department. A Physics professor offers *The Science of Musical Sound* in the Music School (required of all students majoring in Music). Four courses (*Indian Clubs*, *Folk Dancing*, *Clogging*, and *Advanced Clogging*) offered by the

<sup>1</sup> Liberal Arts College students get half as much credit for Applied Music as B.Mus. candidates except in the Ensemble branches (which see in this paragraph, below).

<sup>2</sup> Credit toward A.B. for membership in any one of these is limited to 1 'major.'

Physical Education Department for Women emphasize the development of grace and rhythm. 'The Music Department collaborates on various occasions each year. Music is furnished for lectures in the English Department, for the Art Appreciation Exhibit, for the Little Theatre, and for special functions which have become a tradition in Baylor each year such as Thanksgiving Program . . . , Christmas Program, featuring early English Christmas, with mummers, court jester, and the singing of carols; Valentine and George Washington programs are given. Songs and dances are given in keeping with the plans of the program. Hallowe'en and St Patrick's also come in for these celebrations.'

AIMS: The School of Music is an integral part of the University. The Department of Musical Theory is recognized as a department of the College of Arts and Sciences in which students may major or minor as in any other department.

*Time of Visit: February, 1933.*

## BETHANY

INSTITUTION: Bethany College, Lindsborg, Kansas. *President*, Ernst F. Pihlblad.

HISTORICAL: The College opened its doors in the Sunday School room of a church in September, 1881. No one enrolled the first day. Later, the applicants appeared, and in the following Spring (1882) the *Messiah* was performed. It has been performed annually ever since, often as many as five times during Holy Week. The annual Festival has come to include several concerts by visiting musicians, faculty, and students. On occasion, eighteen special trains have been needed to accommodate those who attended the Festival. The *Passion according to St Matthew* was first given at Bethany in 1929, exactly 200 years after its first performance, and 100 years after Mendelssohn resurrected it. The *Messiah* is always given on Palm Sunday afternoon and Easter Sunday evening. The *Matthew Passion* is now performed annually on Good Friday. In both works almost the entire College, students and Faculty, and many inhabitants of Lindsborg and the surrounding country, take part. Presser Hall, where the School of Music is housed, and the Festivals are held, was completed in 1930.

ENROLMENT: Total 468 (coeducational): 256 in Liberal Arts College, 194 in School of Music.

MUSIC FACULTY: 15 members. *Dean*, Oscar A. Lofgren.

EQUIPMENT: Music library: 287 books, 300 scores. 111 phonograph records, 3 listening-rooms. 32 practice rooms. Principal hall seats 2,750.

ENTRANCE CREDITS IN MUSIC: 2.



MUSIC COURSES<sup>1</sup>—History and Literature: 11 *Ancient and Medieval Music* (2); 12 *Beginning of Opera, Oratorio, and Instrumental Music* (2).

—Theory: 11, 12 *Harmony* (4); 31 *Harmony* (2); 32 *Counterpoint* (2); 33, 34 *Keyboard Harmony* (2); 55, 56 *Keyboard Harmony* (2); 51 *Harmony* (2); 52 *Counterpoint* (2); 53, 54 *Form and Analysis* (4); 71 *Composition* (2); 72 *Composition* (2);<sup>2</sup> 73, 74 *Instrumentation* (2);<sup>2</sup> 13, 14 *Sight Singing* (2); 33, 34 *Sight Singing* (2); 15, 16 *Ear Training* (2); 35, 36 *Ear Training* (2).

—Ensemble: The Department of Orchestra Playing offers four years' work.<sup>3</sup> The first three years receive 2 s.h. credit p.a.; the Senior year, 3 s.h.

—Applied Music: Graded courses are offered in *Piano, Organ, Singing, Strings, Woodwind and Brass Instruments*, including from one to three preparatory courses in each, with credit.

—Music Education, Pedagogy, and Miscellaneous: 51, 52 *Applied Music Methods* (2); 11, 12 *Music Education Methods* (4); 31, 32 *Music Education Methods* (4); 52 *Vocal Ensemble* (1); 18 *Appreciation—Methods, first six grades* (1); 37, 38 *Appreciation—Methods, seventh grade through high school* (2); 53, *Supervised Teaching* (3); 37, 38 *Directing* (2); 33, 34 *Instrumental Methods for Grade and High School* (4).

A.B. COURSE WITH MUSIC MAJOR: Elected by 4 students. Requires 24–40 s.h. out of total 124 s.h.; of these, 10 must be in Applied Music. For the B.S., the major is 24–40 s.h., as for the A.B. The B.Mus. was elected by 54 students; 69–102 s.h. constitute the major.

APPLIED MUSIC: Teachers paid on salary basis, with additional commissions for abnormally heavy schedules. *Individual instruction*: For majors, 1–2 half-hour lessons p.w., 2–4 practice hours p.d., 2–4 s.h. credit p.a.; maximum total credit, 13 s.h. For minors and electives, 1–2 lessons, 1–2 practice hours, 2–4 s.h. credit. For minors, the maximum credit in Applied Music is 8 s.h., with co-requirements of 10–12 s.h. For electives, no maximum is set; Theory and Applied Music are reciprocally required. *Lessons cost* per half-hour p.w., Piano, \$48–80 p.a., Organ, \$80, Violin, \$36–80, Singing, \$48–80, Wind, \$60. Each practice hour p.d. costs for Piano \$8 p.a., for Organ, \$40 p.a. (or rental of concert organ at \$.40 per hour). *Group instruction, Ensemble*: 1 s.h. credit p.a. is given to B.Mus. students, but not to A.B. students, for 1 hr p.w. in classes in *String* (\$5 p.a.), *Brass* (\$5 p.a.), *Woodwind* (\$5 p.a.),

<sup>1</sup> Figures in parentheses represent credit in semester hours.

<sup>2</sup> Additional courses in *Composition*, 81, 82 and 91, 92, earning 8 s.h. credit each, and in *Instrumentation*, 83, 84 and 93, 94, earning 4 s.h. credit each, are not open to Liberal Arts students.

and *Vocal or Instrumental Ensemble* (without charge). Five or six A.B. candidates elected these courses without credit. *Grades* in Applied Music 'are determined on the basis of talent, application, and progress.'

ORGANIZATIONS<sup>1</sup>—*Orchestra*: 78 members; 6 hrs p.w.; cost of membership, \$10 p.a.; 2 s.h. credit p.a.; *Chorus*: 424 members; 3 hrs p.w.; no cost; 1 s.h. credit p.a.; *Band*: 40 members; 3 hrs p.w.; no cost; 1 s.h. credit p.a. Also a student-operated 'Blue Dozen Pep Band.'

RECITALS: By Faculty, 6; by students, 25-30, during the year.

MUSICAL CALENDAR (1932-33): Included performances by the McPherson Band, and the A Cappella Choir of Midland College. Many well-known artists take part in the *Messiah* Festival.

DEPARTMENTAL EXCHANGES: The Fine Arts Alumni Association is composed of graduates in Music, Art, and Expression. Special public programs, including plays, are offered from time to time, and represent, according to their nature, collaboration with various departments. The Fine Arts School helps in the preparation of programs and exhibits in connection with the *Messiah* Festival. The Music, Expression, and Art Schools collaborate in the organization and preparation of annual contests in their respective fields.

AIMS: 'Courses have been planned with reference to symmetrical development of the musical and intellectual faculties . . . The object is to furnish instruction in all branches of Music, that students may become capable teachers, church organists, accompanists, and accomplished soloists; to offer instruction to professional students; to combine music with regular college work.'

*Time of Visit: March, 1933.*

## BRYN MAWR

INSTITUTION: Bryn Mawr College, Bryn Mawr, Pennsylvania. *President*, Marion E. Park.

HISTORICAL: Incorporated, 1880; opened, 1885. Music Department instituted, 1922, under the direction (1922-25) of Thomas Whitney Surette.

ENROLMENT: Total 491 (Women): 375 in the College; 116 in the Graduate School.

MUSIC FACULTY: 2 members. *Director*, Horace Alwyne.

EQUIPMENT: Music library: 643 books, 280 scores. 1,000 phonograph records; 2 listening-rooms. 3 practice rooms.<sup>2</sup> Principal hall seats 1,100.

ENTRANCE CREDITS IN MUSIC: Not accepted.

<sup>1</sup> Credit toward an A.B. for membership in Orchestra, Chorus, or Band, is limited to 4 s.h. in all.

<sup>2</sup> No musical instruments are allowed in students' rooms. Radio may be used with ear-phones.

MUSIC COURSES<sup>1</sup>—History and Literature: *History and Appreciation of Music* (1); *Advanced ditto* (1); *Third Year ditto* ( $\frac{1}{2}$ ).

—Theory: *Elementary Harmony* ( $\frac{1}{2}$ ); *Advanced Harmony* ( $\frac{1}{2}$ ); *Elementary Counterpoint* ( $\frac{1}{2}$ ); *Advanced Counterpoint* ( $\frac{1}{2}$ ). For graduates: *Seminary in Music, Free Composition* ( $\frac{1}{3}$  of total work in Music for M.A.); *Canon and Fugue* and *Orchestration* ( $\frac{1}{2}$  Seminary each).

A.B. COURSE: Music major is not offered. Total of 15 units required for degree. Students may elect historical or theoretical work in Music for credit. Applied Music is not offered.

APPLIED MUSIC: Though Applied Music is not offered by the College, individual instruction in Piano and Organ is available, through private arrangement, with members of the staff. Students are permitted to study privately outside the College. Fees are paid direct to teacher. One hour daily practice, Piano, \$14 p.a.

ORGANIZATIONS—*Choir*: 54 members; no credit, but payment of members is calculated upon a basic \$6 per semester, increased \$1 per semester annually during membership; *Glee Club*: 90 members; no credit. All students upon entering college automatically receive a voice-test. Membership in the *Choir* admits to membership in the *Glee Club* without formality.

MUSICAL CLUBS AND SOCIETIES: None reported.

RECITALS: No set program of recitals by Faculty or students.

MUSICAL CALENDAR (1932-33): 'The Department of Music usually gives a series of concerts and recitals assisted by well-known artists, which is designed to supplement and amplify the work done in the courses in History and Appreciation of Music.' Usually four to six each year, these concerts had been temporarily suspended in 1932-33. Instead, three or four concerts, including some Faculty recitals, were given in the College auditorium, all free of charge and open to the public.

DEPARTMENTAL EXCHANGES: At occasional meetings of the courses in *History and Appreciation of Music*, members of the Faculties of History, Classical Archeology, History of Art, and English, discuss social, artistic, and literary movements of importance in the history and evolution of music. A course in the Physics Department listed as a free elective is entitled *The Physical Basis of Music*. From time to time, students of the History of Music attend special lectures in the Art Department in connection with the period under discussion. The Quadrennial May Day Festival is performed against a background of music, and the whole College, students and Faculty, take part.

AIMS: 'The objects of the undergraduate course in Music are to permit

<sup>1</sup> Figures in parentheses represent credit in units. A unit is equivalent to 8 semester hours.

students to make music an integral part of a liberal education and to enable them, through the courses in Harmony and Counterpoint, to gain a knowledge of the technique of composition by actual experience in using its materials and, through the courses in History and Appreciation of Music, to realize the significance of great music esthetically, historically, and sociologically. In the latter courses, a large number of compositions drawn from all forms of music are performed and discussed in the classes.'

*Time of Visit: January, 1933.*

## CARLETON

INSTITUTION: Carleton College, Northfield, Minnesota. *President*, Donald J. Cowling.

HISTORICAL: Organized, 1866; opened, 1867. A teacher of vocal and instrumental music was engaged at least as early as 1872. In 1875, 'with the approval of the Faculty, students may substitute Music for certain studies deemed equivalent.' In 1878 the 'Haydn Chorus Society' was founded. The 'Musical Department,' as it was then called, added Theory to its list of offerings in 1884. A Conservatory gradually grew up, offering a diploma course, and then the B.Mus. degree. Two Harmony courses and two History of Music courses were open to Juniors and Seniors in the college in 1897. By 1910, Freshmen and Sophomores could take Music courses. For a few years both A.B. major and B.Mus. were offered. In 1926, the separate organization of the Conservatory was disbanded and the B.Mus. was discontinued. The courses in Music were incorporated as a regular department of the College.

ENROLLMENT: Total 869 (coeducational); 846 in Liberal Arts College, 15 in graduate schools.

MUSIC FACULTY: 9 members. *Chairman*, Frederick L. Lawrence.

EQUIPMENT: Music library: 734 books, 157 scores. 480 phonograph records. 2 listening-rooms. 26 practice rooms. Principal hall seats 1,070.

ENTRANCE CREDITS IN MUSIC: For admission by certificate, up to 4 credits in 'non-academic' subjects (including Music) are allowed.

MUSIC COURSES<sup>1</sup>—History and Literature: 123-124 *Appreciation of Music* (4); 209-210 *General History of Music* (4).

—Theory: 101-102 *Elementary Harmony* (6); 113-114 *Sight Reading and Ear Training* (2); 201-202 *Advanced Harmony* (6); 213-214 *Advanced Sight Reading and Ear Training* (2); 301-302 *Counterpoint, Canon, and Fugue* (6); 401-402 *Advanced Composition* (4).

—Applied Music:<sup>2</sup> 141, 242, 343, 444 *Piano*; 151, 252, 353, 454 *Organ*;

<sup>1</sup> Figures in parentheses represent semester hours of credit allowed.

<sup>2</sup> Individual instruction only. Credit in all Applied Music courses is allowed at

161, 262, 363, 464 *Voice*; 171, 272, 373, 474 *Violin*; 181, 282, 383, 484 *Violoncello*; 191, 192 *Miscellaneous Instruments*.

—Music Education, Pedagogy, and Miscellaneous: 311–312 *Orchestration* (6); 327–328 *Public School Music* (4); 410 *Piano Normal Course* (1); 427–428 *Public School Music* (5); 428b *Teachers' Course* (2); 227–228 *Conducting* (2).

A.B. COURSE WITH MUSIC MAJOR: Elected by 31 students. Requires 24–50 s.h. out of total 124 s.h.; of these, 8–16 must be in Applied Music. Minor in Music is not offered.

APPLIED MUSIC: Teachers paid on salary basis. *Individual instruction*: 1–2 half-hour lessons p.w., 1–2 hours' practice p.d., 2–4 s.h. credit p.a.; maximum total credit for Music majors, 16 s.h. There are no co-requirements for election by non-majors, but credit for them is limited to 10 s.h. *Lessons cost* \$70 p.a. for one half-hour p.w., \$120 p.a. for two half-hours p.w. Each practice hour p.d. costs for Piano \$12 p.a., for Organ, \$60 p.a. *Group instruction* is not practiced in courses. Some informal ensemble work is offered without credit. *Grades* are based upon student application and rate of advancement as determined by each individual teacher. There are no prescribed examinations. An examination may consist of student performance in the studio and in public recitals.

ORGANIZATIONS—*Choir*: 107 members; 2 hrs p.w.; 2 s.h. credit p.a. *Women's Glee Club*: 36 members; 2 hrs p.w.; 2 s.h. credit p.a. *Symphonic Band*: 70 members; 6 hrs p.w.; 2 s.h. credit p.a. *Little Symphony*: 22 members; 4 hrs p.w.; 2 s.h. credit p.a. *String Quartet*: 4 members; 2 hrs p.w.; no credit.

MUSICAL CLUBS AND SOCIETIES: Local, *Mu Sigma Tau*. Local, *An die Musik*, an independent student organization.

RECITALS: By Faculty, 34; by students, 28, during the year.

MUSICAL CALENDAR (1932–33): Included performances by Charles M. Courboin, London String Quartet, Sigrid Onegin, Georges Enesco, Lisa Roma.

DEPARTMENTAL EXCHANGES: The Music, Women's Physical Education, Dramatic, and Art departments join together in producing an annual May Fête. For the production of a Christmas pageant of religious character, the Choir unites with the Dramatic Department.

AIMS: 'To provide opportunities for students taking the A.B. degree to develop an understanding and appreciation of music as part of a liberal education; to provide a four-year course leading to the A.B. degree for students who major in Music for the purpose of becoming professional performers or teachers; to provide for students who desire to be-

the rate of 2 s.h. p.a. for one half-hour lesson p.w. and one hour practice p.d. See art. 'Applied Music: *Individual Instruction*,' below.

come supervisors and teachers of Public School Music, a four-year course which will comply with all state requirements in both Education and Music, and lead to the A.B. degree.<sup>1</sup>

*Time of Visit: March, 1933.*

## CENTENARY

INSTITUTION: Centenary College, Shreveport, Louisiana. *President* (acting), W. Angie Smith.

HISTORICAL: Organized, 1825. Music Department founded, 1926.

ENROLMENT: Total, 544 (coeducational): about 336 in Liberal Arts College, and about 100 in School of Music.

MUSIC FACULTY: 9 members. *Director*, Francis Wheeler.

EQUIPMENT: Music library, 50 books, 250 scores. 200 phonograph records, 2 listening-rooms. 4 practice rooms. Principal hall seats 485.

ENTRANCE CREDITS IN MUSIC: 1.

MUSIC COURSES<sup>1</sup>—History and Literature: 201 *History of Music* (6); 202 *Appreciation of Music* (6).

—Theory: 1 *Ear Training and Sight Singing* (9); 2 *Ditto* (9); 3 *Harmony* (9); 4 *Harmony, Advanced* (9); 5 *Counterpoint* (9); 6 *Form and Analysis* (6); 7 *Composition* (9); 8 *Orchestration* (9).

—Ensemble: 103 and 104, *Vocal Ensemble*, each (3); 105 *Centenary Choir* (6); 107 and 108, *Instrumental Ensemble*, each (3); 109 *Accompanying* (6); 114 *Instrumental Class* (6).

—Applied Music: Graded courses through four years in *Piano*, *Organ*, *Violin*, and *Singing*, each (9).

—Music Education, Pedagogy, etc.: 212 *Conducting* (6); 106 *Piano Methods* (3); 111 *Piano Methods and Practice Teaching* (3); 102 *Voice Methods* (3); 112 *Organ Methods* (3); 113 *Violin Methods* (3); 20 *Public School Music* (9); 21—A *Public School Music* (9); 222 *Public School Observation and Practice Teaching* (6); 223 *Observation and Practice Teaching* (6).

A.B. COURSE: No major or minor in Music is offered. 24 students elected B.Mus. course, which requires about 140 term hours of Music. A.B. requires 185 term hours' credit. Music courses up to 18 term hours may be taken as electives by A.B. or B.S. candidates.

APPLIED MUSIC: Teachers are paid on commission basis. *Individual instruction*: 2 half-hour lessons p.w., 1 practice hour p.d., 1 t.h. credit p.a.; maximum credit for Applied Music, 18 t.h. *Cost*: 2 half-hour lessons p.a., for Piano, \$108–225,<sup>2</sup> for Organ, \$225,<sup>2</sup> for Violin, \$108–180, for Singing, \$108–225,<sup>2</sup> for Wind, \$108–180. 1 hr practice p.d.

<sup>1</sup> Figures in parentheses represent credit in term hours (abbreviated as 't.h.,' below). A term hour is equivalent to  $\frac{2}{3}$  of a semester hour.

<sup>2</sup> The higher figure represents the cost of lessons from a Professor.

costs for Piano, \$9 p.a. *Group instruction*, conducted without cost: Vocal Ensemble, 1 hr p.w., 3 t.h. credit; *Instrumental Ensemble*, 1 hr p.w., 3 t.h. credit; *Accompanying*, 2 hrs p.w., 6 t.h. credit; *Instrumental Class*, 2 hrs p.w., 6 t.h. credit. *Grades* are assigned 'on the basis of accomplishment and application. The students are examined by a committee annually.'

ORGANIZATIONS—*Chorus*: no members in 1932-33; 2 hrs p.w., cost to members (if credit is desired), \$24, 6 t.h. credit; *Glee Clubs*: Men's, 16 members, Women's, 16; 2 hrs p.w., cost to members (if credit is desired), \$12, 3 t.h. credit; *Band* (30 members), *Orchestra* (no members in 1932-33), and *Vocal Quartet*, each 2 hrs p.w., 3 t.h. credit, with no cost to members, whether credit is taken or not.

CLUBS AND SOCIETIES: *Tre Corde Music Club*.

RECITALS: By Faculty, 1; by students, 8-10, during the year.

MUSICAL CALENDAR (1932-33): Included no concert series by outside performers. (None has been maintained since 1930, when the New York String Quartette, Rudolph Ganz, Barrère Little Symphony, and Reinold Werrenrath performed.)

DEPARTMENTAL EXCHANGES: 'The Art Department furnishes posters for musical events, and the Music Department has collaborated with the English Department by presenting song-programs illustrative of the settings of various types of English poetry.'

*Time of Visit: February, 1933.*

## CHICAGO

INSTITUTION: University of Chicago, Chicago, Illinois. *President*, Robert M. Hutchins.

HISTORICAL: Incorporated, 1890; opened, 1892. Music courses offered since 1895-96. Music Department founded 1931.

ENROLMENT: 'Total different students in Arts, Literature, and Science, 7,089, of which 3,197 were graduates, 3,641 were undergraduates, and 251 special students. The total for the professional schools adds 2,687 more making a total on the quadrangles (eliminating 576 duplicates) of 8,926. University College adds 3,760.'

MUSIC FACULTY: 5 members. *Chairman*, Carl Bricken.

EQUIPMENT: Music library: 88 books, 1,500 scores. 750 phonograph records; no listening-rooms. No practice rooms. Principal hall seats 1,084.

ENTRANCE CREDITS IN MUSIC: 4-5.

MUSIC COURSES<sup>1</sup>—History and Literature: 101-2-3 *History and Appreciation I-II-III* (1 course credit each part); 114 *Appreciation of Music* (1); 150 *Gilbert and Sullivan* (1); 201 *Johann Sebastian Bach* (1);

<sup>1</sup> Figures in parentheses represent credit in courses.

202 *Beethoven* (1); 203 *Wagner* (1); 331-2-3 *Orchestral Literature* (1 course credit each); 341 *Choral Literature* (1); 342 *Modern Choral Music* (1).

—Theory: 211 *Elementary Theory* (1); 212 *Intermediate Ear Training and Theory* (1); 213 *Advanced Theory* (1); 221 *Elementary Counterpoint* (1); 222 *Intermediate Counterpoint* (1); 223 *Advanced Counterpoint* (1); 321 *Choral Harmonization* (1); 322 *Choral Preludes* (1); 323 *Fugue and Canon* (1).

PH.B. COURSE WITH MUSIC MAJOR: Elected by 14 students. Requires 8 courses out of total 36, none of them to be in Applied Music. The University offers also an A.M. and Ph.D. for graduate work in Music. For the B.S. there is no major in Music but permission to elect Music courses is granted.

APPLIED MUSIC: Not offered.

ORGANIZATIONS (all voluntary and conducted without credit or cost to members. A small fee is paid to each member of the Choirs.)—*Chorus*: 50 members; 4 hrs p.w.; *University Choir*: 90 members; 3½ hrs p.w.; *Bond Chapel Choirs* (A and B, each 12-14 members, singing on alternate days): 2 hrs p.w.; *Midway Singers*: 12 members; 2 hrs p.w.; *Madrigal Singers*: 25 members; 8 hrs p.w.; *Orchestra*: 77 student members; 6 hrs p.w.; *Band*: 80 members; 2 hrs p.w. Two dramatic organizations, *Blackfriars* and *Mirror*, have musical elements. There is also a student *String Quartet*.

MUSICAL CLUBS AND SOCIETIES: University Music Society.

RECITALS: By Faculty, 10; by students, 20, during the year. Daily phonograph recitals are held in the Social Science Assembly Hall at noon-time.

MUSICAL CALENDAR (1932-33): Included performances by Mischa Levitzki, Jan Chiapusso, Juliette Alvin.

DEPARTMENTAL EXCHANGES: The Music Department joins the Dramatic Department in the production of the annual revues presented by Blackfriars and Mirror. It has provided music for various club and society meetings. A member of the Music Department recently gave a lecture for the Renaissance Society on the subject of organ construction. The Chicago String Quartet, organized in 1932, made appearances throughout the city, and numerous appearances on the campus.

AIMS: 'The aim of the Department is to offer, in the College, general survey courses in History and Appreciation of Music as well as the foundation courses in Ear Training, and, in the Division, Sight Singing, and Dictation; courses in Counterpoint and more advanced Theory. The courses in Counterpoint are designed to lead to more advanced courses in Composition and Form.'

*Time of Visit: March, 1933.*



## COLUMBIA

INSTITUTION: Columbia University, New York, New York. *President*, Nicholas Murray Butler.

HISTORICAL: Incorporated (as King's College), 1754. Music Department established 1896 by Edward A. MacDowell. Having a separate endowment, it is 'distinct from the Department of Music Education previously developed at Teachers College, though reciprocal relations have existed between them since 1906.'

ENROLMENT: Total, 21,675 (including Barnard); 3,386 undergraduates, 13,144 graduates and students in professional schools. (These figures exclusive of the Summer Session.)

MUSIC FACULTY: 15 members. *Chairman*, Daniel Gregory Mason.

EQUIPMENT: Music library: 1,090 books, 5,540 scores. 2,000 phonograph records, 3 listening-rooms. 3 practice rooms for piano, 1 for organ. Principal hall seats 1,266.

ENTRANCE CREDITS IN MUSIC: 1.

MUSIC COURSES<sup>1</sup>—History and Literature: 1-2 *A Survey of Music* (4); 3 *Beethoven* (2); 4 *Brahms* (2); 5 *Romantic Composers* (2); 6 *Post-Romantic Composers* (2); 7 *Bach* (2); 8 *Twentieth-century Tendencies in Music* (2); E-13-14 *The Pianoforte and its Literature* (4); 15-16 *The History of Choral Music* (4); 101-102 *Symphonic Analysis* (6); 203-204 *Seminar in Music Criticism* (8); 205-206 *Seminar in Musicology* (8).

—Theory: 31-32 *Elementary Harmony and Ear Training* (6); E-33-34 *Advanced Harmony and Ear Training* (6); 35-36 *Counterpoint* (4); 131-132 *Composition* (4); 133-134 *Musical Form and Orchestration* (6).

—Ensemble: 63-64 *University Orchestra and Band* (2); 65-66 *Ensemble Playing* (2); E-73-74 *University Chorus* (2); 77-78 *Applied Studies in Choral Music* (2).

—Applied Music: 61-62 *Orchestra and Instrumental Playing* (6); E-67-68 *Violin Playing* (2); E-83-84 *Organ Playing* (2); E-91-92 *Piano Playing* (2).

—Miscellaneous Courses: 103-104 *Seminar in Esthetics* (6); 201-202 *Seminar in Problems in Music* (8); E-69-70 *Technique of Conducting* (6); E-161-162 *Conducting (Advanced)* (6).

A.B. COURSE: Requires 124 s.h. credit. The major system is not used: the degree is awarded on the 'Maturity Credits' system. Music courses and Applied Music (up to 8 s.h.) may be elected by candidates for A.B. or B.S.

APPLIED MUSIC: Teachers paid by salary and fees. *Individual instruction*:

<sup>1</sup> Figures in parentheses represent credit in semester hours.

One 50-minute lesson p.w., practice hours not specified, 2 s.h. credit p.a.; maximum total credit for Applied Music, 8 s.h. *Cost*: One 50-minute lesson p.w., \$200 p.a.; one hour daily practice, Piano or Organ, approximately \$45 p.a. (\$.25 per hour; organ practice for those who are not studying with instructor in Organ, \$.50 per hour). *Group instruction: Ensemble*, 1 hr p.w., cost \$20, 2 s.h. credit; *Choral Music*, 2 hrs p.w., no cost, 4 s.h. credit. (Neither of these courses is required.) *Grades* are 'given on the basis of application, progress, perseverance, and interest, rather than talent. The greatest emphasis is placed upon the building and importance of a firm technical foundation, rather than the effort to cover a given amount of literature. Formal examinations at stated intervals are not given in courses in which the instruction is individual, as they are not given in seminar courses and in certain lecture courses.'

ORGANIZATIONS (all voluntary)—*Band*: 87 members; 2 hrs p.w.; members of Concert Unit receive scholarship of \$50 p.a.; credit (conditional upon election of one other course in Music), 2 s.h., or, to those taking lessons in band instruments, 6 s.h.; *Orchestra*:<sup>1</sup> 4 hrs p.w.; cost, \$10 per credit point (s.h.) per semester, if credit is wanted, otherwise no cost; credit as for *Band*; *Choir* (Regular): 45 members; 9 hrs p.w.; members are paid \$100 p.a. and receive no credit; *Choir* (Substitute): 10 members; 4½ hrs p.w.; members are paid \$10 p.a., with extra fees for extra work; *Glee Club*: 75 members; 2 hrs p.w.; no cost, payment, or credit; *Chorus*:<sup>2</sup> 1½ hrs p.w.; cost, \$10 if credit is wanted; credit of 2 s.h. granted if another Music course is being taken, or by special dispensation if not. Four *String Quartets* and the *Columbia University Chamber Music Society*, and a *Jazz Band* function independently of the academic program, without credit.

MUSICAL CLUBS AND SOCIETIES: Musicology Club.

RECITALS: 1 joint original composition recital with Barnard.

DEPARTMENTAL EXCHANGES: The Department of Music 'collaborates frequently with other departments of the University. Following are a few specific instances: with the Committee on Public Ceremonies in furnishing music for Commencement affairs; training and providing a chorus (augmented by the Glee Club of Hunter College) for the "Alice-in-Wonderland" celebration at Columbia in May, 1932; with the Departments of Philosophy and of Physics in providing for lectures; with the Dramatic Department in providing musicians and music for various plays; with the Department of Physical Education at Barnard College in providing music for the annual Greek Games; with the

<sup>1</sup> Membership: Columbia, 46, Barnard, 5.

<sup>2</sup> Branch of University Extension. Only one member from Columbia, and none from Barnard, in 1932-33.

Athletic Department in Columbia College in providing band music at games, etc.; with the Department of French at Columbia College in providing a phonograph room for students of French to listen to French records; with the Departments of French and Italian at Barnard College in providing programs at informal hours of music; and for various social committees in this capacity. The Appointments Office has, from time to time, called upon the Department of Music for musicians to fill paid engagements.'

AIMS: 'The aim of the instruction is to teach Music historically and esthetically as an element of liberal culture; to teach it scientifically and technically, with a view to training musicians who shall be competent to teach and to compose; and to provide practical training in orchestral and choral music. The several courses have reference to the needs of undergraduates, of graduate students wishing to specialize in Music, and of students who are not candidates for a degree.'

*Time of Visit: November, 1932.*

## CONVERSE

INSTITUTION: Converse College, Spartanburg, South Carolina. *President*, E. M. Gwathmey.

HISTORICAL: Incorporated, 1889. The School of Music was started in 1890. A three-year course leading to the diploma Associate in Music was offered. In 1894, 'well planned courses leading to the Bachelor of Music and Doctor of Music were offered.' The Mozart Choral Club was organized, called the Converse College Choral Society after 1895. Concerts and Festivals of Music were held in the Music building, added in 1899. Music Appreciation courses were open to students in the college. In 1903, a course leading to a Teacher's Certificate was introduced. In 1907, six semester hours of electives in Music were offered to Liberal Arts students. In 1911, the Certificate of Proficiency was first offered; in 1918, the Public School Music Certificate. The Festivals have not been held in recent years. The A.B. major in Music was introduced in 1932. Member, National Association of Schools of Music.

ENROLMENT: Total, 329 (Women): 285 in the Liberal Arts College, 44 in the School of Music.

MUSIC FACULTY: 8 members. *Dean*, William C. Mayfarth.

EQUIPMENT: Music library: 450 books, 15 scores. 50 phonograph records, 2 listening-rooms. 51 practice rooms. Principal hall seats 2,255.

ENTRANCE CREDITS IN MUSIC: 1.

MUSIC COURSES<sup>1</sup>—History and Literature: 8 *History of Music* (4); 10 *Music Appreciation* (3).

—Theory: 1 *Theory and Elementary Harmony* (2); 1—A *Harmony*

<sup>1</sup> Figures in parentheses represent credit in semester hours.

(4); 1-B *Elementary Harmony* (3); 1-C *Harmony* (3); 1-D *Keyboard Harmony* (1); 2 *Harmony II—Advanced* (4); 2-A *Keyboard Harmony* (1); 3 *Form and Analysis* (2); 4 *Instrumentation* (4); 5 *Advanced Orchestration* (2); 6 *Counterpoint* (4); 7 *Composition* (2); 1 *Sight Singing, Ear Training, Dictation* (1); 1-A *Sight Singing, Ear Training, Dictation* (4); 2 (Course 1, cont.) *Sight Singing, Ear Training, Dictation* (4).

—Ensemble: Three graded courses, 1, 2, 3 (2 s.h. credit each).

—Applied Music: Graded courses are offered in *Piano*, *Singing*, *Violin*, and *Organ*. There are five *Preparatory Courses* in *Piano*, for which no credit is given, and four courses, 5, 6, 7, 8, for secondary and advanced students. After completion of *Piano* 5 and 6, *Organ* 1, 2, 3 may be elected. There are two *Preparatory Courses* in *Singing*, and four others, 4, 5, 6, 7.

—Music Education, Pedagogy, Miscellaneous: 1 *Piano Methodics* (2); 2 *Practical Demonstrations and Supervised Practice-Teaching* (2); 3 *Vocal Pedagogics* (4); 4 *Violin Pedagogics* (4); 5 *Music Material of Elementary Schools* (4); 6 *Fundamental Principles of Chorus Conducting* (4); 7 *High School and Community Music* (2); 8 *Public School Piano Methods* (4); *Violin in Class* (2); 9 *Music Esthetics and Criticism* (2); *Repertoire Class* (1).

A.B. COURSE WITH MUSIC MAJOR: Elected by 3 students. Requires 24-42 s.h. credit out of total 124 s.h.; of these, none need be in Applied Music. The College also offers B.S., admitting 12 s.h. Music electives; B.Mus., with 81-91 s.h. of Music; Certificate in Proficiency (musical); and Certificate in Public School Music (3-year course).

APPLIED MUSIC: Teachers paid on salary basis. *Individual instruction*: Music majors, minors, and electives, two 20-minute lessons p.w., 1½ practice hours p.d., 3 s.h. credit p.a. Maximum total credit in Applied Music for majors, 9 s.h.; for minors and electives (with co-requirement of 6 s.h. in Theory), 6 s.h. *Cost*: Two lessons p.w., Piano, \$125-130 p.a.; Organ, \$125 p.a.; Violin, \$120 p.a.; Singing, \$125 p.a. One hour practice p.d., Piano, \$15 p.a. (each additional hour, \$10 p.a.); Organ, \$10-25 p.a.; Violin, \$10 p.a. (each additional hour, \$5 p.a.); Singing, \$15 p.a. (each additional hour, \$10 p.a.). *Group instruction* (cost covered by tuition): 3 successive years of *Ensemble*, open only to B.Mus. candidates; *Repertoire*, 1 hr p.w., 1 s.h. credit p.a.; *Violin Class*, 2 hrs p.w., 1 s.h. credit p.a. 'Instruction in Applied Music is given in hour lessons, two lessons each week, throughout the year, and three students are in the class, two in the class for B.Mus. students, three in the class for all others. Owing to smaller enrolment during past three years, all students have received half-hour instruction.' *Grades and Examinations*: Regular hours of practice are assigned and

records kept of weekly reports. Deductions are made for practice cuts, and students' recitals are supervised and credited. Examinations are held semi-annually, and all Applied Music examinations are held before the entire Music Faculty. The examination grade, which represents the average of the examiners' grades on various points of technique and interpretation, is averaged with the special teacher's yearly grade on the student's application and progress.

ORGANIZATIONS—*Glee Club* (voluntary): 45 members; 2 hrs p.w.; no cost and no credit, but 'Two points may be added to the final grade on any one subject for Chapel Service attendance by Glee Club members.'

MUSICAL CLUBS AND SOCIETIES: None reported.

RECITALS: By students, 17 during the year.

MUSICAL CALENDAR (1932-33): Included performances by Benno Rabinof, Rosette Anday, Jan Smeterlin.

DEPARTMENTAL EXCHANGES: In Physical Education courses, special exercises in hand, arm, and shoulder relaxation are offered for students of Piano, Organ, and Violin.

AIMS: 'The aim of the courses offered has been to lay a foundation of musical knowledge that will lead to an appreciation of music as an element of culture in general education, and to furnish the technical training essential to the professional practice of music. Music is not, as in many colleges, a mere department in the college similar to English, Mathematics, etc., but is administered as if it formed practically an independent institution. Separate rules and regulations govern students enrolled in the School of Music.'

*Time of Visit: January, 1933.*

## CORNELL

INSTITUTION: Cornell University, Ithaca, New York. *President*, Livingston Farrand.

HISTORICAL: Incorporated, 1865; opened, 1868. In 1896, two courses were offered by teachers from the city Conservatory: one in the methods of singing, open to all students; the other in anthem-singing and Hymnology, open to students who could read music. (This one formed the nucleus of the College Choir.) In 1898, the choral course alone survived and it carried 2 hours credit. In 1906, Hollis E. Dann was made Head of the Department of Music. In 1907, a course in Harmony was added, and in 1908, courses in advanced Harmony and Composition. A May Festival was established and the University concerts were developed at this time. Courses for the training of music teachers were offered in the Summer School. A course in Appreciation of Music was offered in 1914.

In 1920-21, James T. Quarles was Head of the Department. In the Autumn of 1921, he was succeeded by Otto Kinkeldey, who conducted

the affairs of Music at Cornell until the Spring of 1926. In 1928, W. G. Whittaker, then Reader in Music at Durham University, was invited to collaborate in a study of musical conditions at Cornell. A report was submitted to the President and served as the basis for the present organization. The major in Music (see below) was established in the Spring of 1931. In 1930, a Chair of Musicology—the first in the United States—was founded at Cornell, and Dr Kinkeldey was created Professor of Musicology and Librarian to the University.

ENROLMENT: Total, 5,859 (coeducational): 1,940 in the Liberal Arts College, 1,044 in the graduate schools, 163 in College of Architecture.

MUSIC FACULTY: 7 members. *Chairman*, Paul J. Weaver.

EQUIPMENT: Music in the main library, about 3,650 books; in the Department library, 'about 425 miniature scores and 200 bound volumes of short compositions (scores for all important works in recording library).' About 1,800 phonograph records and 430 Duo-Art rolls; 7 phonograph and 2 Duo-Art listening-rooms. 5 practice rooms. Principal hall seats 2,048.

ENTRANCE CREDITS IN MUSIC: 2.

MUSIC COURSES<sup>1</sup>—History and Literature: 5 *The Art of Music* (6); 10 *History of Music* (4); 12 *Historical Survey of Piano Music* (6); 13 *Historical Survey of Orchestral Music* (6).

—Theory: 1 *Theory and Practice of Music* (4); 20 *Harmony* (6); 22 *Harmonic Analysis* (3); 23 *Musical Form* (3); 24 *Counterpoint* (4); 25 *Double Counterpoint, Canon, and Fugue* (6); 30 *Instrumentation* (6); 40 *Elementary Composition* (6); 41 *Advanced Composition* (6).

—Musicology: 100 *Seminary in Musicology* (4).

—Applied Music: 60 *Applied Music* (for majors only) (4); 61 *Applied Music* (4).

—Miscellaneous: 38 *Vocal Theory and Technique* (6).

A.B. COURSE WITH MUSIC MAJOR: Elected by 10 students. Requires a minimum of 20–24 hours credit in Music and 15 hours in related subjects, maximum not defined. Two general programs: 1) Theoretical or 2) Critical and historical. 120 s.h. credit required for an A.B.; the proportion of Music credits is adjusted to the program of each student. No Music minor is offered, but candidates for B.Arch., B.F.A., B.L.A., B.S. (Home Economics, Agriculture, Forestry, Hotel Management), B.S. (Administrative Engineering, Civil, Electrical, Mechanical, and Chemical Engineering), may take Music courses as electives. No Applied Music is required for Music major, but 8 s.h. credit allowed on elective basis.

APPLIED MUSIC: Teachers paid on salary basis. *Individual instruction*: No credit is given for Applied Music except to Music majors, and to

<sup>1</sup> The figures in parentheses represent credit in semester hours.

them only since 1931-32. To obtain credit, co-requirements of 12 s.h. (minimum) must be met. 2 s.h. credit per term may be taken by a major; number of lesson periods and practice hours are arranged 'according to the individual case.' Maximum total credit for Applied Music, 8 s.h. *Cost*: Two half-hour weekly lessons, \$120. One hour practice p.d., Piano, \$15 p.a. (actual charge, 8½ cents per hour); Organ, \$81 p.a. (actual charge in 1932-33, \$.45 per hour). *Group instruction*: Proposed course, *Vocal Theory and Technique*, not offered 1932-33. *Grades*: Performance before a Faculty committee is required: 'scales, arpeggios, etc., and two pieces selected from 1) Bach and the Classical School, 2) Romantic and Modern Schools of a grade of difficulty suitable to the student's stage of advancement. The requirement is not made definite because credit is granted partly on the basis of progress and quality of work done.'

ORGANIZATIONS: 1) Sponsored by Music Department—*Choir*: 102 members; 2½ hrs p.w. and Chapel Service; no cost and no credit; *Orchestra*: 60 members; 3 hrs p.w.; \$2.50 p.a.; no credit; *String Quartets*: 12 members; 2½ hrs p.w.; no cost, no credit; *Band* (two divisions): 160 members; \$10 deposit; 2½ hrs p.w.; no credit, but may be substituted for Military Science requirement; *Chimesmasters*: 4; paid at rate of \$.50 for 10-minute and \$.75 for 15-minute ringings. 2) Not sponsored by Music Department—*Glee Clubs*: Men's, 75 members, Women's, 106 members; Men's 3 hrs p.w., Women's 1½ hrs p.w.; no credit; Women pay \$3 p.a., Men, \$5 deposit; *Banjo and Mandolin Club*. 'really an orchestra of standard instrumentation': 75 members; cost, \$5; 2 hrs p.w.; *Women's Instrumental Club*: 20 members; \$2 p.a.; no credit.

MUSICAL CLUBS AND SOCIETIES: *Clef Club*; *Cornell Musical Club*.

RECITALS: By Faculty, 5; by students, 2 or more; by local musicians, 15 or more during the year. Weekly organ recitals throughout the year.

MUSICAL CALENDAR (1932-33): Included performances by Boston Symphony Orchestra, Inga Hill, Detroit Symphony Orchestra with Gabilowitsch, Myra Hess, Cleveland Symphony Orchestra, Perolé Quartet with Simeon Bellison, Liège Quartet, Roth Quartet, Compinsky Trio, Fritz Kreisler.

DEPARTMENTAL EXCHANGES: 'Out of every six meetings' in a course called *Wagner's Life and Works*, offered by the German Department, 'five are given to a discussion of the plot, the characterization, the underlying mythology, the poetry, etc. . . . The sixth meeting . . . is given over to hearing the music of the drama (or portion of the drama) which has been discussed in the preceding five meetings. These musical illustrations are planned and presented jointly' by members of the German and Music Departments.

AIMS: 'The Department is primarily concerned not with the special training of a small group of students, but rather with the general training of the student body at large, Music having its place in the subjects of the Liberal Arts group on quite the same footing as the other subjects included.'

*Time of Visit: October, 1932.*

## FISK

INSTITUTION: Fisk University, Nashville, Tennessee. *President*, Thomas E. Jones.

HISTORICAL: Founded, 1865; opened, 1866. Instruction in Vocal Music was offered at the time the institution opened. Instruction in Piano and Organ has been offered since 1867. There is, however, no evidence that this work originally formed part of the curriculum. In 1871, the Fisk Jubilee Singers first toured the United States and Europe. In 1885, a Department of Music was established, headed from 1887 to 1919 by Miss Jennie A. Robinson. In 1907, there were 161 students enrolled in Music, 571 in the entire institution. The B.Mus. course was instituted in 1927, and abandoned in 1933.

ENROLMENT: Total, 437 (coeducational): 368 in the Liberal Arts College, 31 in the School of Music.

MUSIC FACULTY: 7 members. *Chairman*, Warner Lawson, succeeded in 1934 by Harold C. Schmidt.

EQUIPMENT: Music library: 250 books, 251 scores. 200 phonograph records, 1 listening-room. 14 practice rooms. Principal hall seats 700.

ENTRANCE CREDITS IN MUSIC: 1.

MUSIC COURSES<sup>1</sup>—History and Literature: 111-2-3 *History and Appreciation of Music* (15); 151 *Music Appreciation* (5).

—Theory: 100 *Introduction to Music Study* (0); 101-2-3 *Elementary Harmony* (15); 104-5-6 *Advanced Harmony and Analysis* (15); 107-8-9 *Counterpoint* (15); 110-a-b *Study of Negro Music and Composition* (5).

—Applied Music: *Piano, Singing, Organ*, not credited by course.

—Music Education, Pedagogy: 114-5-6 *School Music Methods* (15); 117 *Orchestration* (5).

A.B. COURSE WITH MUSIC MAJOR: Elected by 8 students. Requires 68-75 q.h. credit out of total required for degree. Nominally, the total credit for A.B. is 180 q.h., but for Music majors the requirement is increased by an amount equal to the amount of credit given for Applied Music. (The total was 188, increased to 195 during 1932-33.) Four years of Applied Music required (8 q.h. credit, increased to 15 q.h. during

<sup>1</sup> Figures in parentheses represent credit in quarter hours. A quarter hour (abbreviated below as q.h.) is equivalent to  $\frac{2}{3}$  of a semester hour.



1932-33), but though credited not accepted as substituting for or reducing the other academic requirements.<sup>1</sup> B.Mus. also offered, requiring 180 q.h. credit in Music. Music minor not offered in 1932-33.

APPLIED MUSIC: Teachers paid on salary basis. *Individual instruction*: Majors and electives, 2 half-hour lessons p.w., 1 or more practice hours p.d., no credit for electives, 5 q.h. credit for Junior major, 10 q.h. credit for Senior major; maximum total credit in Applied Music, 15 q.h. (1933). *Cost*: 2 half-hour lessons p.w., Piano, Organ, or Singing, \$90. One hour practice p.d., Piano, \$9 p.a.; Organ, \$36 p.a. *Group instruction*: Not practiced in classes. *Grades*: Students majoring in Music and all students classed in the Music School are required to take examinations in their major Applied Music subject before the Music School Faculty at the end of each of the four years of their course. 'A quarterly report slip is filled out by the teacher and grades are determined according to 1) Musical ability (musicianship, imagination, sensitiveness to music, interpretation); 2) Technique (accuracy and facility in using fingers or voice, mastery of the peculiar difficulties of the instrument); 3) Industry (amount and effectiveness of work done, the doing of everything possible to help one's self); 4) Musical intelligence (in lessons, getting what the teacher has for you; in practice, doing what should be done in the way it should be done; in playing, realizing the musical ideas of a composition and making them clear to the listener). These combined quarterly grades are averaged with the student's grade in examination.'

ORGANIZATIONS (voluntary, without cost or credit)—*Choir*: 59 members; 3½ hrs p.w.; *Men's Glee Club*: 27 members; 3 hrs p.w.; *Women's Glee Club*: 24 members; 3 hrs p.w.; *Orchestra* (1933-34): 20 members; 1½ hrs p.w.; also an annual Spring Festival of Music and Fine Arts.

MUSICAL CLUBS AND SOCIETIES: *Harmonia Club*.

RECITALS: By Faculty, 3; by students, 18, during the year.

DEPARTMENTAL EXCHANGES: The annual Spring Festival represents the combined efforts of the departments of Music and Fine Arts. In 1925, the Music and Dramatic Departments joined together to produce *Pinafore*.

AIMS: During the eight years previous to the present study, the courses in the Music School were primarily intended to cultivate the abilities of those who proposed to make music their life work either in teaching or in performance. Apart from its general musical activities, the School offered little opportunity for musical cultivation to students in the Liberal Arts College. Recently, however, the policy has changed and the

<sup>1</sup> At the close of 1933 the fiction of credit for Applied Music was given up.

School has become in reality a Department of Music again. The professional degree has been abandoned and Music is studied as one of the Humanities in the College of Liberal Arts.

*Time of Visit: January, 1933.*

## GRINNELL

**INSTITUTION:** Grinnell College, Grinnell, Iowa. *President*, John S. Nollen.

**HISTORICAL:** Chartered, 1847; opened, 1848. The 1866-67 *Catalogue* states: 'Instruction in Instrumental Music can be obtained in the village.' In 1867, the Rev. Darius E. Jones became Instructor in Vocal Music. By 1873, an Instructor in Instrumental Music was appointed, and the provisions for music lessons began to increase. Although not part of work for the degree, the classes in Vocal Music were required of all students, free of extra charge (1874). The work included instruction in the elements of music. The advanced students formed the Lowell Mason Society 'for the study and rendering of the works of classical musical authors.' By 1875, a 'Musical Department' was established, a diploma course was started for teachers, and 'Piano, Organ, Harmony, and Vocal Culture' were taught. At this time, also, the College still provided training in vocal music for all its students free of charge. 'All are expected to obtain a knowledge of the rudiments of music.' The 'Musical Department' offered a two- to four-year conservatory course, at the end of which the College granted the diploma. An orchestral department was added in 1881. In 1887, arrangements were made by which the Classical or Scientific and the Musical courses might be completed in five years. In 1888, the Choral Society, first named after Lowell Mason, then Mozart, became the Musical Union. In the early nineties, the courses in Music became more comprehensive, and more accessible to students of the College. By 1894, ten semester-courses were offered, as electives, in Theory, History, and Esthetics of Music; and Applied Music, combined with Theory, might also be elected. The Men's Glee Club was started in 1894; the Women's, in 1907. The Oratorio Society began in 1907 to give its annual performances of parts of the *Messiah*. In 1913, the A.B. major in Music was first offered.

**ENROLMENT:** Total, 765 (coeducational): 673 in the Liberal Arts College, 82 in the School of Music.

**MUSIC FACULTY:** 10 members. *Chairman*, David E. Peck.

**EQUIPMENT:** Music library: 650 books, 115 scores. 135 phonograph records, no special listening-rooms. 10 practice rooms. Principal hall seats 750. Each dormitory has a clubroom with radio and piano (no routine practicing permitted). The Orchestral, Vocal, Piano Music Library rents music to all students at \$1 per semester.

## ENTRANCE CREDITS IN MUSIC: I.

MUSIC COURSES<sup>1</sup>—History and Literature: 111-112 *The Appreciation of Music* (4); 203-204 *History of Music* (4).

—Theory: 101-102 *Harmony* (6); 103-104 *Ear Training and Solfeggio* (2); 201 *Harmony* (3); 202 *Harmonic and Formal Analysis* (3); 301, 302 *Counterpoint I, II* (2 s.h. credit each); 303-304 *Orchestration* (2); 401-402 *Composition* (4).

—Applied Music: *Piano, Singing, Strings, Woodwind, Brass, Organ, Harp.* (See art. 'Applied Music,' below.)

—Music Education: Three courses, 205-206, 305-306, 403-404, *Music Education* (6 s.h. credit each).

A.B. COURSE WITH MUSIC MAJOR: Elected by 10 students. Requires 40 s.h. credit out of total 120 s.h.; of these, 22 s.h. are in Applied Music. (Graduating Recital counts for 10 s.h. credit.) An A.B. course with a minor in Music (22 s.h.) is offered (1 s.h. per semester in Junior and Senior years, and two years of Theory, 18 s.h.). The B.Mus. course requires 72 s.h. credit in Music.

APPLIED MUSIC: Teachers paid on salary basis. *Individual instruction*: For majors, 2 half-hour lessons p.w., 1-3 practice hours p.d., credit in first and second years, 2 s.h., third and fourth years, 4 s.h.; maximum credit for majors for lessons and practice, 12 s.h., increased to maximum total of 22 s.h. by credit of 10 s.h. for recital upon graduation. For minors, 1 half-hour lesson p.w., 1-3 practice hours p.d., 1 s.h. credit p.a.; maximum total credit for minors, 4 s.h. For electives, 1-2 half-hour lessons p.w., 1-2 practice hours p.d., 1-2 s.h. credit p.a.; maximum total credit for electives, 8 s.h. *Cost*: 2 half-hour lessons p.w., \$148 p.a.; one half-hour lesson p.w., \$86; one hour daily practice, Piano, \$8-10 p.a.; Organ, \$20-60 p.a. (Rental of a three-manual pipe organ for 2 hrs p.w., \$30 p.a.) *Group instruction*: Provided only for Public School Music majors. *Grades* in Applied Music are given by the student's instructor and are based on the degree of progress made. Examination in Applied Music consists of a performance in public recital. Two recitals are required of a major in Music, and one of a minor.

ORGANIZATIONS (voluntary)—*Men's Glee Club*: 24-28 members; 2 hrs p.w.; dues, \$2.50; no credit; *Women's Glee Club* the same; *Choir* (made up of Men's and Women's Glee Clubs combined): 61 members; 2 hrs p.w.; 1 s.h. credit p.a.; *Orchestra*: 47 members; 2 hrs p.w.; no dues; no credit; *Band*: 33 members; 2 hrs p.w.; no dues; no credit. The *Oratorio Society* is composed of the two Glee Clubs plus Faculty and citizens of the town. Music enters into two local traditions: 'Musical Chapel' services, twice a week, and an annual May Fête.

<sup>1</sup> Figures in parentheses represent credit in semester hours.

MUSICAL CLUBS AND SOCIETIES: National, *Pi Kappa Lambda*.

RECITALS: By Faculty, 4-6; by students, 31, during the year.

MUSICAL CALENDAR (1932-33): Included performances by Claire Dux, Gitta Gradova, Paul Kochanski.

DEPARTMENTAL EXCHANGES: The Music and Drama Departments combined in a production of *The Mikado*. The Music Department collaborates annually with the Women's Physical Education Department in supplying music for the May Fête.

AIMS: 'Music is considered an integral part of the Grinnell College curriculum—by no means confined to those who are following Music courses. Although the Department of Music stresses these courses and the Bachelor of Music degree, it is, in every sense, a department of Grinnell College—in regard to entrance and graduation requirements, government, finances, and equipment. Neither is there any distinction between "College" and "Music" students; all share alike in the activities and responsibilities of the College.'

GENERAL: A blanket tax is levied upon the students to pay for lectures, concerts, and athletics. This tax amounts to \$15 *per capita*, and the Music Department receives 22 per cent.

*Time of Visit: March, 1933.*

## HARVARD

INSTITUTION: Harvard University, Cambridge, Massachusetts. *President*, A. Lawrence Lowell, succeeded in 1933 by James B. Conant.

HISTORICAL: Founded 1636; opened 1638. In 1855, instruction in vocal music 'with special reference to the devotional services in the Chapel' was open to all undergraduates. In 1862, John Knowles Paine, Organist and Musical Director, was made Instructor and allowed to give lectures on musical form. No cost, no credit, and no remuneration to Paine. 'Few attended the lectures, and the outlook was so disheartening that the plan was abandoned.'<sup>1</sup> The lectures were resumed in 1870, and courses in Theory were added, elective by Sophomores and upperclassmen. In 1873, Paine was made Assistant Professor, and in 1875, Professor. Honors in Music were instituted, for which Acoustics was required. In 1888, the Harmony course was opened for the first time to Freshmen. From 1904 to 1912, Music was a possible subject for admission to the College. The building (Paine Hall) which now houses the Division of Music was completed in 1914. Comprehensive examinations ('Divisionals') for students concentrating in Music were first announced in 1924-25. In 1921, the Glee Club toured France and Italy.

<sup>1</sup> L. C. Elson, *History of American Music* (Revised edition, New York: Macmillan, 1925), p. 352.

ENROLMENT: Total (Men), 8,228: 3,390 in the College, 985 in the Graduate School of Arts and Sciences.

MUSIC FACULTY: 7 members. *Chairman*, Edward B. Hill.

EQUIPMENT: Departmental library: 560 books, 3,978 scores of 821 works, 3,071 octavo vocal scores; University library: 14,314 books and scores, 3,416 pamphlets.<sup>1</sup> 450 phonograph records, 2 listening-rooms. 4 practice rooms. Principal hall seats 1,522.

ENTRANCE CREDITS: None accepted in Music.

MUSIC COURSES<sup>2</sup>—History and Literature: 3 *History of Music from the Time of Palestrina to the Present Day* (1); 3a *The History and Development of Choral Music* (1); 4 *The Typical Forms and Styles of Instrumental Music* (1); 4a *Mozart* (½); 4b *D'Indy, Fauré, Debussy* (½); 4c *Beethoven* (1); 4d *The Russian Nationalists from Glinka through Stravinsky* (½); 4e *The Instrumental Works of Johann Sebastian Bach* (½); 4f *Brahms* (½).

—Theory: 1a *Elements of Music* (1); 1b *Harmony* (1); 1c *Advanced Harmony and Harmonic Analysis* (1); 2 *Counterpoint* (1); 2a *Choral Composition* (½); 5 *Canon and Fugue* (1); 6 *Instrumentation* (1); 7 *Preliminary Course in Composition* (1).

—Miscellaneous Course: 20 *Advanced Work* 'in composition or to investigate any historical or literary subject connected with the art of music'; given at the pleasure of the instructors by special arrangement, with credit of 1, sometimes 2 or even 3 courses, according to the work undertaken. 'Students who elect this course must pass an examination in order to establish their qualifications for the work proposed.'

—Music Education: No courses in the Department of Music. The Graduate School of Education offers M-71 *The Teaching of Music in Schools* (½); M-72 *Instrumental Music in Schools* (½); M-73-74 *Singing in Schools and Communities* (½).

A.B. COURSE WITH MUSIC MAJOR: Elected by 21 students. Requires 6 courses out of total of 15-16 courses; of these, none may be in Applied Music. Courses 1b, 1c, 2, 4, and 6 are required. For Honors, 8 courses must be taken: 5 in Music, 3 either in Music or in approved related subjects; a reading knowledge of both French and German is demanded, and a thesis on an approved subject, or (exceptionally) work in Composition. Graduate work in Music leads to M.A. and Ph.D. Music courses may be elected by all A.B. and B.S. candidates without co-requirements.

APPLIED MUSIC is not offered.

ORGANIZATIONS (voluntary, without cost or credit)—*Glee Club*: 150 members; 3 hrs p.w. *Choir*: 33 members; 2½ hrs p.w. Sixteen of the

<sup>1</sup> For additional library equipment in the Houses, see n. 1, p. 10, above.

<sup>2</sup> Figures in parentheses represent credit in courses.

Choir members receive approximately \$140 each p.a. for daily and Sunday participation; 12 members, \$2 each per Sunday for Sunday participation only. *University Orchestra (Pierian Sodality of 1808)*: 29 undergraduate members, 14 graduate, alumni, and Faculty members; 3 hrs p.w. *Band*: 105 members; 3 hrs p.w. during football season only. *Other organizations* for musical and musical-dramatic performance are *Pi Eta*, *Hasty Pudding*, *Gold Coast Orchestra*. *Vocal ensembles*: Glee Club combines with Radcliffe Choral Society for a *cappella* and other choral works; the *Madrigalgesellschaft*, a student-operated group of 20 members for private performance of choral music. *Instrumental ensembles* include *String Quartet*, *String Ensemble*, *Instrumental Clubs*, *Freshman Instrumental Clubs*.

MUSICAL CLUBS AND SOCIETIES: *Harvard Musical Club*; *Madrigalgesellschaft*.

DEPARTMENTAL EXCHANGES: The Professor of Choral Music writes: 'I have delivered occasional lectures in courses in History, English Literature, Social Ethics, and Church History in particular. A lecture on Medieval Music, on Beethoven, on the English Madrigal, on the Music of the Reformation and Renaissance, and on the History of Church Music to the Reformation and Renaissance. As far as possible I have illustrated these lectures either on the piano or by means of a group of singers.'

AIMS: '1) To offer courses which are technical and grammatical in their nature and are meant to provide a thorough training for students intending to follow the musical profession as composers or teachers; and 2) To provide for the needs of the layman by courses which treat of the historical, literary and esthetic sides of music.'<sup>1</sup>

*Time of Visit: November, 1932.*

## IOWA

INSTITUTION: State University of Iowa, Iowa City, Iowa. *President*, Walter A. Jessup.

HISTORICAL: Opened in 1855. Extra-curriculum instruction in vocal and instrumental music was available as early as 1867. A School of Music, affiliated with the University, was organized in 1906, with 9 teachers. In 1909, 'credit, to the extent of 12 semester hours, is given in the College of Liberal Arts for courses, duly approved, in the History and Theory of Music.' By 1912, a College of Fine Arts was established, and the School of Music formed part of it; granted the B.Mus. degree. The School became the Department of Music, and the A.B. major in Music

<sup>1</sup> Walter R. Spalding, in S. E. Morison, ed., *The Development of Harvard University*, cit. p. 49, supra, p. 115.

was added. By 1919, all Music courses, theoretical and applied, were accepted for credit toward the A.B. degree.<sup>1</sup> Member, National Association of Schools of Music.

ENROLMENT: Total (including correspondence students), 8,877: 3,112 in Liberal Arts College (4,363, including correspondence students), 241 in School of Music.

MUSIC FACULTY: 13 members. *Head*, Philip G. Clapp.

EQUIPMENT: Music library: 2,000 books, 300 scores. 3,000 phonograph records, 2 listening-rooms. 15 practice rooms. Principal hall seats 1,350. There are also two large rehearsal rooms for Group Music.

ENTRANCE CREDITS IN MUSIC: 4.

MUSIC COURSES<sup>2</sup>—History and Literature: 113, 114 *Classical Music* (4); 115, 116 *Modern Music* (4).

—Theory: 5, 6 *Harmony* (6); 121, 122 *Counterpoint* (6); 141, 142 *Introduction to Composition* (4); 143, 144 *Composition* (4); 145 *Orchestration* (2); 241, 242 *Advanced Composition* (credit variable).<sup>3</sup>

—Ensemble: 175, 176 *Chamber Music* (credit variable).<sup>3</sup>

—Applied Music: 51, 52 *Elementary Voice* (4); 61, 62 *Elementary Piano* (4); 71, 72 *Elementary Stringed Instruments* (4); 81, 82 *Elementary Wind Instruments* (4); 53, 54 *Second-Year Voice* (4); 63, 64 *Second-Year Piano* (4); 73, 74 *Second-Year Stringed Instruments* (4); 83, 84 *Second-Year Wind Instruments* (4); 153, 154 *Advanced Voice* (variable);<sup>3</sup> 163, 164 *Advanced Piano* (variable);<sup>3</sup> 173, 174 *Advanced Violin, Viola, or 'Cello* (4); 183, 184 *Advanced Wind Instruments* (variable);<sup>3</sup> 165, 166 *Piano Accompaniment* (variable).<sup>3</sup>

—Miscellaneous: 1, 2 *Introduction to Music* (6); 146 *Conducting* (2); 147, 148 *Practice Conducting* (variable);<sup>3</sup> *Acoustics* (3); *Psychology of Music* (2); 211, 212 *Research in Music* (variable).<sup>3</sup>

—Music Education, Pedagogy, etc.: 77 *Education: Grade School Music Methods* (3); 78 *Education: High School Music Methods* (3); 135, 136 *Applied Music Teaching Methods* (4); 191, 192 *School Chorus Problems* (4); 193, 194 *School Orchestra Problems* (4).

A.B. COURSE WITH MUSIC MAJOR: Elected by 31 students. Requires 24–40 s.h. credit in Music out of 120 s.h. total; of these, 14–20 must be in

<sup>1</sup> For the history of the fee system of payment for Applied Music teaching at Iowa, see Appendix B, §19, p. 228, below.

<sup>2</sup> Figures in parentheses represent credit in semester hours.

<sup>3</sup> By "variable" credit, I mean that a student may register for one or more semester hours of credit in a given subject (the average being probably 2 s.h. per semester), according to the emphasis which the particular study carries in his whole plan of study, and that a very advanced graduate student might naturally be allowed more credit for intensive work in one of these fields than should be available for any undergraduate.

Applied Music. No minor in Music offered. Music courses may be elected by B.S. candidates. For the B.Mus., 62-84 s.h. credit in Music are required.

APPLIED MUSIC: Teachers paid on salary basis. *Individual instruction*: 2 half-hour lessons p.w., 1 hr (minimum) practice p.d., 4 s.h. credit p.a., for A.B. major, B.Mus. and electives. Maximum total credit in Applied Music for majors, 26 s.h.; no maximum fixed for electives. Electives must take Theory during Freshman year. *Cost*: 2 half-hour lessons p.w., one subject, \$120 p.a., two subjects, \$200. No charge for practice rooms except to students not taking lessons; they pay \$12 p.a. As far as facilities permit, practice hours are unlimited. *Group instruction* (without cost; hours and credit variable): *Chamber Music, Instrumental Class* (required of all Applied Music students), *Vocal Classes. Grades*: The staff in each branch of Applied Music meets with the Head of the Department at the end of each semester or summer term and discusses all individual grades in their field with reference to 1) the progress of each individual student as reported by his studio teacher, 2) the quality of his performance in general recitals, honor recitals, and individual programs, as reported by the recital jury, 3) the relationship of these to the similar records of other students registered for the same course; or, if enrolments in a given course are few, this comparison may extend to similar registrations in other fields of performance. Formal examinations are not given in Applied Music, but individual programs given by students of sufficient advancement to present them have the weight of final examinations.<sup>1</sup>

ORGANIZATIONS (voluntary): *Band*: 102 members; 3 hrs p.w.; no dues; 2 s.h. credit offered after Freshman year, but few accept it; *Chorus*: 125 members; terms as for *Band*; *Orchestra*: 80 members; terms as for *Band* and *Chorus*. *Glee Clubs* for Men and Women not maintained at present. *Symphonic Choir*, an *a cappella* chorus of 48 members. Other musical organizations: *The University Artists Series; Annual Music Festival*.

MUSICAL CLUB: *Continuo* (not active).

RECITALS: By Faculty, occasional; by students, 39 during the year.

DEPARTMENTAL EXCHANGES: The Head of the Music Department writes:

The Department of Music furnishes musical performances singly or in groups to assist in dramatic productions from time to time: our most elaborate contribution of this sort was in the summer of 1932, when a special orchestra of twenty-two was recruited to furnish incidental music composed and conducted by Mr Lamar Stringfield for the University Players' première production of Paul Green's *Tread the Green Grass*.

The University Chorus and the string section of the University Orchestra furnish music for from six to eight Vesper Services annually, and the entire choral and or-

<sup>1</sup> See also pp. 52, 53, above.



chestral forces present a Christmas and an Easter special music vesper annually, using oratorios, cantatas, motets, or other special compositions.

The performing organizations prepare and perform most of the contest material of the All-State High School Music Festival, presenting this during the Winter conference which high school music directors may attend as guests.

The Department of History of Art offers no separate courses in Music Appreciation, but gives full credit in History of Art for the Appreciation courses offered by the Music Department. The Department of Physics offers a special course in Acoustics, and the Department of Psychology a special course in Psychology of Music, primarily for majors in the Department. There is a liberal interchange of course material and credit between the Departments of Education and Music.

AIMS: 'Courses in Music are designed to meet the needs of both the general and the professional student. All courses offered by the Department, both in Theoretical and Applied Music, are accepted for credit toward the Bachelor of Arts degree.'

*Time of Visit: March, 1933.*

## MICHIGAN

INSTITUTION: University of Michigan, Ann Arbor, Michigan. *President*, Alexander G. Ruthven.

HISTORICAL: Founded in 1837; first class entered in 1841. The School of Music was founded in 1880 by the University Musical Society. It had no organic connection with the University at the beginning, but its courses in *Science and Practice of Choral Music* and *Science of Harmony* were elective in the College. Albert Augustus Stanley was appointed Professor in 1888 and the number of theoretical courses was increased. In 1889, *The History of Music* was added; in 1890, *Critical Analysis of Musical Forms*, *Musical Esthetics*, and *Advanced Piano-forte and Organ Playing*; in 1899, *Wagner's Music Dramas* and *Music in its Ethical Relations*. The Ann Arbor Festivals began in 1893. The School of Music was separately maintained by the University Musical Society, with reciprocal exchange of credits with the University, until the year 1929-30 when, by vote of the Regents, it was incorporated in the University. Member, National Association of Schools of Music.

ENROLMENT: Total, in Regular Session, 8,968 (including Summer School and Extension, 13,257): 3,816 in Liberal Arts College (5,721 including S. S. and E.), 196 in School of Music (315 including S. S. and E.); coeducational.

MUSIC FACULTY: 33 members. *Director*, Earl V. Moore.

EQUIPMENT: Music library: 1,960 books; 15,290 scores. 2,500 phonograph records, 7 listening-rooms. 40 practice rooms. Principal hall seats 5,000. Stearns Collection of Musical Instruments.

ENTRANCE CREDITS IN MUSIC: 2, for A.B. course; 3-4, for B.Mus.

MUSIC COURSES<sup>1</sup>—History and Literature (open to any student in the

<sup>1</sup> Figures in parentheses represent credit in semester hours.

University): 37, 38 *History and Literature of Music* (6); 41 *Introduction to the Literature of Music* (3, for Liberal Arts students only); 111, 112 *Symphonic Literature* (4); 121, 122 *The Music of the Eighteenth Century* (4); 151, 152 *Choral Literature* (6); 205 *Seminar: Problems in the History and Criticism of Music* (2).

—Theory (open to any qualified student in the University): 1, 2 *Theory of Music* (8); 31, 32 *Harmony* (6); B-33, 34 *Dictation and Sight Singing* (4, not acceptable for A.B.); 39, 40 *Introduction to Theory and Harmony* (4); 101, 102 *Counterpoint* (4); 103, 104 *Composition* (4); B-105, 106 *Orchestration and Instrumentation* (4); B-109, 110 *Keyboard Harmony* (4); B-132 *Modern Harmony* (2); 161, 162 *Analysis* (4); B-175, 176 *Contrapuntal and Chromatic Dictation* (4); 201, 202 *Double Counterpoint, Canon, and Fugue* (4); 203, 204 *Advanced Orchestration* (4); 207, 208 *Advanced Composition* (4).

—Ensemble: B-45, 46 *Orchestra* (4); B-157, 158 *Chamber Music* (4).

—Applied Music: Individual instruction in *Piano, Singing, Violin and Viola, Violoncello, Organ, and Wood and Brass Wind Instruments*, with credit of 4-8 hours. Group instruction in *Piano, Violin, Viola, 'Cello, Bass, Flute, Oboe, Clarinet, Bassoon, Horn, Cornet and Trumpet, Trombone, and Percussion*, one or two classes in each subject, with credit of 2-4 hours.

—Conducting: B-107, 108 *Elementary Conducting* (2); B-163, 164 *Advanced Conducting* (2).

—Music Education (no credit applicable toward an A.B.; may be taken by students in the School of Education for credit toward a minor in Music in the Education degrees, A.B. in Education, and B.S. in Education; and, of course, by majors in Public School Music in the School of Music): C-101-2 *Vocal Methods for Elementary Schools* (6); C-103 *Vocal Methods for Intermediate or Junior High School* (2); C-104 *Vocal Methods for Senior High School* (2); C-105-6 *Directed Teaching of Vocal Music in Schools* (4); C-111, 112 *Instrumental Methods and Directed Teaching for Elementary Schools* (4); C-113, 114 *Instrumental Methods and Directed Teaching for Junior and Senior High Schools* (4); C-201, 202 *Special Problems in Organization of High School Music Curricula* (4); C-203, 204 *Problems in Teaching Theory in High School and Junior Colleges* (4); C-205, 206 *Directed Teaching of Theory* (4).

A.B. COURSE WITH MUSIC MAJOR: Offered, but Department cannot state by how many it is elected; 209 students taking Music courses for credit toward A.B. and B.S. (196 toward B.Mus.) A.B. requires 20-40 s.h. credit in Music out of total 120 s.h. No Applied Music is required 'in residence, though proficiency in Piano is required whether with or without hours credit.'

APPLIED MUSIC: Teachers paid on salary basis. *Individual instruction*: 1-2 half-hour lessons p.w., 6 hrs practice p.w., 2 s.h. credit; 2 half-hour lessons p.w., 15 hrs practice p.w., 4 s.h. credit. For A.B. degree, not more than 2 hrs credit per semester for Sophomore, Junior, and Senior years (total 12 s.h.) may be counted towards graduation. There is no Applied Music major possible in A.B. degree.' *Cost*: ('depending on the instructor selected') 2 half-hour lessons p.w., Piano, \$70-180 p.a.; Organ, \$70-180; Violin, \$70-150; Singing, \$100-180; Wind, \$100. 1 hour practice p.d., Piano, \$20 p.a. (each additional hour \$10 p.a.), Organ, \$45-90 (\$.25-\$1.50 p.h., depending on the organ); Violin and Singing, each \$20 p.a. (additional hrs p.d., \$10 p.a.). *Group Instruction*: *Chamber Music*, 2 hrs p.w. of recitation or instruction only, 4 s.h. credit p.a. Class instruction is offered in Piano and all orchestral instruments, 2 hrs p.w. with additional practice, 4 s.h. credit p.a., each course; cost, \$30 p.a. *Grades and Marks*:<sup>1</sup> Determined by two factors: 1) the performance before the entire Faculty sitting as a jury, and 2) the amount of repertoire covered during a semester and the advancement in technique which is reported on the semester examination blank. 'Students are graded on their own attainments rather than by the mechanical probability process. The student before examination makes a report of what course he is taking plus a detailed statement of the pieces studied, listing those played in class and recital, with special note of those memorized. The teacher is asked to indicate any important facts concerning the student, his attitude towards the subject, his natural talent, his strong and weak points, etc., which may aid the jury in arriving at a just valuation of credit and grade for the work examined. The final mark is determined by averaging the marks in the eleven fields following:

1. Talent (includes ability to learn rapidly)
2. Application (hours credit granted largely on this classification)
3. Progress in technique of all kinds
4. Progress in interpretation (includes rhythm and tone)
5. Specific talent for public performance
6. Authority in conducting class, orchestra, etc.
7. Personality for teaching (mark only in verified cases)
8. Prepared compositions
9. Composition learned unassisted (Seniors only)
10. Sight-reading (instrument, voice or score)
11. Ground covered during semester.'

ORGANIZATIONS (voluntary for A.B. students): *Orchestra*: 85 members;

<sup>1</sup> 'We distinguish between Grades (levels of proficiency and extent of repertoire in each department) and Marks (evidence of quality of work done in a given semester).'

5 hrs p.w.; no dues; 2 s.h. credit p.a.; *Choral Union*: 350 members; 2½ hrs p.w.; \$2.50 dues, and \$2.50 deposit on music (members may attend Concert Series without charge); no credit; *Glee Clubs*: Men's, 80 members, Women's, 100 members; 1½ hrs p.w.; dues \$3-5; no credit; *Choir*: 1½ hrs p.w.; dues, \$3-5; no credit; *Band*: 100 members; 1½ hrs p.w.; dues, \$3-5; no credit; *Freshmen's Glee Club*: 40 members; 1½ hrs p.w.; dues, \$3-5; no credit. There is also a *Male Quartet*, and musical activity by the *Mimes*.

MUSICAL CLUBS AND SOCIETIES: *Sinfonia*; *Alpha Epsilon Mu* (honorary Band fraternity); *Sigma Alpha Iota*; *Mu Phi Epsilon*; *Delta Omicron*.

RECITALS: By Faculty, mixed 13, organ 22; by students, 37, in the year.

MUSICAL CALENDAR (1932-33): Included performances by Boston Symphony Orchestra, Lawrence Tibbett, Detroit Symphony Orchestra, Efrem Zimbalist, Nathan Milstein, Myra Hess, Budapest String Quartet, Sigrid Onegin, Vladimir Horowitz, Paderewski, in addition to performances during the Ann Arbor May Festival (May 17-20) by Nina Koshetz, Chicago Symphony Orchestra, Jascha Heifetz, Chase Baromeo, Rose Bampton, Grete Stückgold, Guy Maier and Lee Pattison, Leonora Corona, Frederick Jagel, John Charles Thomas.

DEPARTMENTAL EXCHANGE: 'The School of Music is a service organization to all the other units in the campus, providing student players or singers whenever requested. This co-operation has already been carried out with the Departments of Play Production, Italian, French, German and English.'

AIMS: 'By reason of its genesis and environment, the University School of Music stands for certain ideas which may be stated in brief as follows: 1) that training in Music should be accompanied by, or based upon, a broad and thorough general education; 2) that the mission of a university school of Music is to develop talent to the highest stage of artistic capability; 3) that instruction, both graduate and undergraduate, be offered, covering the whole field of musical study—in Piano, Voice, Organ, String and Wind Orchestral Instruments, Theory, Composition, Public School Music, etc.'

*Time of Visit*: April, 1933.

## MILLS

INSTITUTION: Mills College, Mills College, California. *President*, Aurelia H. Reinhardt.

HISTORICAL: First beginnings, 1852; opened in 1871; chartered, 1885. Opportunities to learn to play and sing were provided from the earliest days. The Department of Music was organized in 1871. In 1880, Louis Lisser took charge of the instruction in Piano, and taught composition.

He headed the Department for thirty years. Lisser Hall was built in 1901; the present Music Building, in 1928.

ENROLLMENT: Total, 529 (Women): 318 in Liberal Arts College, 5 in School of Music, 46 in graduate schools.

MUSIC FACULTY: 22 members. *Dean*, Luther B. Marchant.

EQUIPMENT: Music library: 920 books, 1,187 scores. 335 phonograph records, 3 listening-rooms. 50 practice rooms. Principal hall seats 700.

ENTRANCE CREDITS IN MUSIC: 3.

MUSIC COURSES<sup>1</sup>—History and Literature: 25a–b *Development of Musical Form and Style* (2); 45a–b *History of Music, Polyphonic Era* (6); 63a–b *History of Music, Classical and Romantic Eras* (6); 65–66 *Symphonic Interpretation* (2).

—Theory: 21a–b *Elementary Ear Training and Sight Singing* (4); 23a–b *Elementary Harmony* (4); 41a–b *Advanced Ear Training and Sight Singing* (4); 43a–b *Advanced Harmony* (6); 53a–b *Harmonic Dictation* (2); 55a–b *Applied Instrumental Harmony* (4); 61a–b *A Comparative Study of Musical Form* (2); 93a–b *Advanced and Modern Harmony and Elementary Composition* (6); 95a–b *Free Composition* (6).

—Ensemble: 13–14 *Choral* (1); 17a–b *Pianoforte Ensemble* (2); 29a–b *Class Work in Voice* (2).

—Applied Music: 1–2 *Pianoforte*; 3–4 *Violin*; 5–6 *Organ*; 7–8 *Voice*; 9–10 *Violoncello*; 11–12 *Flute, Viola, or Harp*. Any of these may be taken (1 exercise) either for a half or whole year, for 1 or 2 s.h. credit respectively.

—Music Education: 97a–b *Methods of Teaching Music* (4); 99a–b *Practice Teaching* (8); 51a–b *The Orchestra and Elementary Orchestration* (4).

—Miscellaneous: 35 *Rhythm and Composition in Design* (1).

A.B. COURSE WITH MUSIC MAJOR: Elected by 68–71 students. Requires 60 s.h. credit in Music out of total 124 s.h.; of these, 8 s.h. must be in Applied Music. (B.Mus. also offered; elected by 2 students, both of whom received A.B. in 1931–32. A three-year course leads to a Certificate of Proficiency.) No minor in Music is offered.

APPLIED MUSIC: Teachers paid on fee basis. *Individual instruction*: Instrumental, for majors, 1 50-minute lesson p.w., 2 practice hours p.d., 2 s.h. credit p.a.; Vocal, for majors, 1 half-hour lesson p.w., 1 practice hour p.d., 2 s.h. credit p.a. The same provisions yield 2 s.h. credit for elective Applied Music, provided it be 'accompanied by a course in Harmony when credit is desired in Instrumental Music, and by a course in Ear Training and Dictation when credit is desired in Voice.'

<sup>1</sup> Figures in parentheses represent credit in semester hours.

For majors, total credit in Applied Music is limited to 8 s.h. For electives who do not wish credit, there are no co-requirements; for those who do, the co-requirements as for majors prevail. *Cost*: two 50-minute lessons p.w., Organ, \$320 p.a., one lesson, \$200; Piano, two lessons, \$260-320, one lesson, \$150-300; Violin, two lessons, \$280-320, one lesson, \$180-300; 'Cello, two lessons, \$260——, one lesson, \$150-270; Singing, two half-hour lessons p.w., \$150-300, one lesson, \$100-170. One hour daily practice, Organ, \$24; Piano, Violin, Singing, 'Cello, \$14 p.a. Except for Organ, 2 hrs practice p.d. cost \$20 p.a., and 3 hrs p.d., \$30 p.a. *Grades* in Applied Music are 'determined on the same basis as any other course offered in the college. The grade is also determined by the progress made during the year rather than the amount of talent the student possesses. Applied Music students are examined by monthly and yearly recitals.' *Group instruction*: *Piano Ensemble* offered at \$100 p.a., 1 hr p.w., 2 s.h. credit, but not elected in 1932-33. *Voice Class* active, with 1 hr p.w., 2 s.h. credit, at \$50 p.a. (The *Voice Class* is open to all students; required of B.Mus. candidates in Singing. Electives must have co-requirement in Theory if credit is desired.)

ORGANIZATIONS—*Orchestra* (voluntary): 16 members; 1 hr p.w.; 1 s.h. credit p.a.; *Choir* (required of Sophomore Music majors and B.Mus. candidates): 47 members; 2 hrs p.w.; 2 s.h. credit p.a. Neither of these organizations carries any dues or charges to members. There is also a *String Quartet*; and a 'yearly opera, presented by students in Voice and Orchestra.'

MUSICAL CLUBS AND SOCIETIES: *The Music Club*.

RECITALS: By Faculty, 12; by students, 14, during the year.

MUSICAL CALENDAR (1932-33): Included performances by Gunnar Johansen and E. Robert Schmitz; and a series of Chamber Music concerts at the Summer School by the Pro Arte Quartet.

DEPARTMENTAL EXCHANGES: 'All productions on the campus involve collaboration between the three departments in the School of Fine Arts. The Music Department furnishes incidental music, often original, for various Shakespearean and Greek plays given annually by the Drama Department. The class in stage craft furnishes all sets and lighting. The Drama Department furnishes costuming, coaching in speech and stage directing.'

AIMS: 'The place of Music institutionally between 1852 and 1910 was marked by its concern with appreciation of the work of the masters, and interest in ability to interpret such work with instrument or voice. During the last two decades Music has become an integral part of the curriculum, rich and varied in value and in approach. The history of music and its relation to civilizations and cultures, the philosophy of music and its relation to esthetics, the laws of musical composition

and the field of creative endeavor, all these, as well as the technique of interpretation, are objects of the student's interest and open to her the specific problems of music in American art, education and recreation, which she is to help solve.'

*Time of Visit: February, 1933.*

## NEWCOMB

INSTITUTION: H. Sophie Newcomb Memorial College, Tulane University of Louisiana, New Orleans, Louisiana. *President*, Albert B. Dinwiddie.

HISTORICAL: Organized, 1887. The School of Music was established in 1909. The School sponsored and directed a University Chorus for eight years, presenting oratorios with professional orchestras and soloists. It also was a factor in the organization of the Newcomb String Quartet, made up of professional players, and managed its concerts. The Faculty has always prided itself upon its close relations with private music teachers of the city and the facilities of the music library have been open to them. Member, National Association of Schools of Music.

ENROLMENT: Total, 648 (Women): 463 in the Liberal Arts College, 45 in the School of Music.

MUSIC FACULTY: 8 members. *Director*, Leon R. Maxwell.

EQUIPMENT: Music Library: 1,900 books, 3,300 scores. 242 phonograph records, 2 listening-rooms. 14 practice rooms. Principal hall seats 1,025.

ENTRANCE CREDITS IN MUSIC: 1 for A.B. students; 2 for B.Mus. students.

MUSIC COURSES<sup>1</sup>—History and Literature: ACD-8 *Appreciation of Music* (3); BCD-7 *General History of Music* (3); CD-11 *Special Studies in History of Music* (3); D-18 *Gregorian Music* (1).

—Theory: A-1 *Elements of Theory* (1½); A-12 *Elementary Harmony* (1½); BC-2 *Advanced Harmony* (3); CD-4 *Counterpoint* (3); D-5 *Canon and Fugue* (2); D-6 *Free Composition* (2); D-14 *Instrumentation and Conducting* (2); D-15 *Analysis* (1); A-3 *Solfeggio, Elementary* (2½); B-10 *Solfeggio, Intermediate* (2); C-13 *Solfeggio, Advanced* (1).

—Ensemble: S-27c *Violin and Piano Sonata Class* (½); S-27 *Ensemble Classes* (½).

—Applied Music: S-30 *Pianoforte Sight Playing* (1); S-35 *Pianoforte Repertoire and Interpretation* (1); DS-31 *Song Repertoire and Interpretation* (1); S-28 *Recital Class* (½). No credit is given in S-21 *Pianoforte*, S-22 *Voice*, S-23 *Violin*, S-24 *Organ*, S-25 *Violoncello*, or S-26 *Woodwind, Brass, and Percussion Instruments*, except to candidates for the B.Mus.

<sup>1</sup> Figures in parentheses represent credit in year hours. Each year hour is equivalent to 2 semester hours.

—Miscellaneous: D-17 *Choir Training* (1).

—Music Education and Pedagogy: BCD-9 *Methods in Public School Music* (3); D-16 *Methods in Public School Music, Advanced* (1); C-29 *Observation of Classes in Public Schools* (1); CDS-33 *Normal Course for Pianoforte Teachers* ( $\frac{1}{2}$ ).

A.B. COURSE WITH MUSIC MAJOR: Not elected in 1932-33. Would require 12-15 year hours credit in Music out of total 60 year hours needed for the degree; of these, none may be taken in Applied Music. Music courses may be elected by B.S. candidates, no credit being allowed for courses in Applied Music. For the B.Mus., a 38 year hour total of Music courses is required. No minor in Music for the A.B. is offered.

APPLIED MUSIC: May be taken for credit only by B.Mus. candidates.<sup>1</sup> Teachers paid on combined salary and fee basis. *Cost*: for *individual instruction*, 2 half-hour lessons p.w., Piano, \$114-140; Organ, \$114; Violin, \$114; Singing, \$114-170; Wind, \$68, p.a. (1 lesson p.w., at half these prices.) One hour daily practice, Organ, \$16 p.a.; Piano, \$12, and \$10 for each additional hour. *Group instruction*: *Ensemble Classes, Sonata Class, Piano Repertoire, Voice, Violin*, \$16 p.a.; *Sight Playing and Song Repertoire*, \$20 p.a.

ORGANIZATIONS (voluntary for A.B. students)—*Glee Club*: 110 members, 1½ hrs p.w., no credit (except, on demand, to B.Mus. candidates in Singing); *Orchestra*: 18 members, 1 hr p.w., no credit.

RECITALS: By Faculty, 6 or 7; by students, 17, during the year.

DEPARTMENTAL EXCHANGES: There are occasional music programs given in connection with the French, German, and Spanish Departments. There is also an annual operetta in which students from all departments participate, the Art Department furnishing scenery and costumes. The Orchestra of the Music School occasionally furnishes performances for college dramatics.

AIMS: 'The aim of the School is to furnish superior facilities for the study of music in all its branches. Extended practical and theoretical courses are offered: first, to Music students, who expect to follow music as a profession, either as composers, performers, teachers, or critics; second, as electives to academic students who desire to study Composition, Musical History, or Appreciation as elements of a lib-

<sup>1</sup> For a number of years, the grades of B.Mus. students in Applied Music were determined by a Faculty jury. 'It was a farce,' says the Director of the Music School. 'There was no unity of opinion. Students were sometimes asked to play pieces which they had learned four months before, and they could not do it. Under such circumstances, how is it possible to grade them?' At present, no examinations are given in Applied Music except for entrance, when, to receive credit, the applicant must perform before a member of the Faculty. Applied Music grades of candidates for the B.Mus. degree are based upon talent, application and progress.



eral education; third, to special students who wish to become proficient in one or more branches of music.'

*Time of Visit: February, 1933.*

## NORTH CAROLINA

**INSTITUTION:** University of North Carolina, Chapel Hill, North Carolina.  
*President, Frank C. Graham.*

**HISTORICAL:** Chartered, 1789; opened, 1795. In 1907, a musical association was organized. In 1914, it consisted of a band, orchestra, and a mandolin and glee club. The Department of Music was started by Paul J. Weaver in 1919, and *Appreciation, History, Sight Singing and Ear Training*, and *Harmony* were offered to upperclassmen. The degree 'A.B. in Music' was instituted in 1929 and courses in various branches of Applied Music were added, open to all students, with credit for those majoring in Music. A large new Music building was completed in 1931.

**ENROLMENT:** Total, 2,931 (restricted-coeducational): 1,208 in the Liberal Arts College; 157 in the Department of Music.

**MUSIC FACULTY:** 3 members. *Chairman*, Harold S. Dyer, succeeded in 1934 by Glen Haydon.

**EQUIPMENT:** Music library: 775 books, 400 scores. 750 phonograph records, 2 listening-rooms. 10 practice rooms. Principal hall seats 2,000.

**ENTRANCE CREDITS IN MUSIC:** 2.

**MUSIC COURSES**<sup>1</sup>—History and Literature: 24-25-26 *History of Music* (1½); 51-52-53 *Appreciation of Music* (3).

—Theory: 1 *Music Theory and Fundamentals* (1); 3-4-5 *Sight Singing and Ear Training* (3); 21-22-23 *Harmony* (1½); 57-58-59 *Advanced Harmony* (1½); 54-55-56 *Counterpoint* (1½); 71-72-73 *Instrumentation* (1½); 74-75-76 *Composition* (1½).

—Applied Music: 81-82-83 *Applied Music* (Piano, Organ, Singing, Violin, or Orchestral Instruments) (3).

**A.B. COURSE WITH MUSIC MAJOR:** Not offered. Instead, course for the degree 'A.B. in Music.' Elected by 12 students. Requires 17½-19 courses credit in Music out of total 36 needed for the degree; of these, 3 courses must be in Applied Music. B.S. candidates and A.B. candidates not majoring in Music may elect Music as a minor, or take Music courses as electives, but no credit is given for Applied Music except to Music majors.

**APPLIED MUSIC:** Teachers paid on salary-plus-fee basis. *Individual instruction:* 2 half-hour lessons p.w., 2 practice hrs p.d., credit given only to Music majors, and to them not by courses, but only when requirements

<sup>1</sup> Figures in parentheses represent credit in courses. A course is equivalent to 3½ semester hours.

are fulfilled. (Credit, when awarded, is equivalent to 3 courses.) Ensemble work and a recital are required, but no further credit is given for them. *Cost*: 2 half-hour lessons p.w., Piano, Organ, Violin, Singing, \$108 p.a., Wind, \$72 p.a. One hour daily practice, Organ, \$36-48 p.a.; Piano, \$9 p.a.; Violin, Singing, Wind, \$6 p.a. *Group instruction* is not offered. *Grades* 'are determined by the teacher in the branch of Applied Music concerned. An outline covering the technical work, outside study for cultural development, and growth of repertoire must be followed. In cases where a question of progress arises, the Faculty of the Department of Music examines the student and determines the course of pursuit. A Junior comprehensive examination in April, in the form of a Joint Recital, is required. A Senior comprehensive examination in April, in the form of a Solo Recital, is required. Faculty action must be unanimous to recommend a student for the degree.'

**ORGANIZATIONS:** *Men's Glee Club, Chorus, Madrigal Group, Orchestra, Band, Salon Ensemble, North Carolina Little Symphony Orchestra.* Music majors must participate in *Glee Club, Orchestra, Oratorio, Society, or Band*, before they may receive credit for work in Applied Music. *Glee Club*: 50 members, 3 hrs p.w., required of Music majors in Singing; *Orchestra*: 37 members, 2 hrs p.w., required of Music majors in Violin and Wind; *Oratorio Society*: 75 members, 2 hrs p.w., voluntary; *Band*: 72 members, 2 hrs p.w., required of Music majors in Wind Instruments. There are no membership dues in these organizations, and no credit is given for them; but they must be elected by any Music major who wishes to receive credit for his work in Applied Music.

**MUSICAL CLUBS AND SOCIETIES:** *Phi Mu Alpha Sinfonia. The Institute of Folk Music* collects folk songs and provides some concerts. It is sponsored by the University, but independent of the Music Department.

**RECITALS:** By Faculty, 8; by students, 2-6, during the year.

**MUSICAL CALENDAR (1932-33):** Included performances by Albert Spalding, North Carolina Symphony Orchestra, Pagliacci (sound film), Lincoln University Glee Club, St Helena Quartet, Kreisler, Boston Opera Company, Helen McGraw.

**DEPARTMENTAL EXCHANGES:** The Physics Department offers ten lectures on Acoustics each Spring for the benefit of students concentrating in Music. They are required to attend each year. The Chairman of the Department enumerates these additional instances of co-operation:

The season of dramatic performances by the Playmakers Theatre is assisted by a student group of musicians which appears in such incidental music as may be needed for the performances. The year-round program of the Community Club Department of Music combines the resources of Music Department and community for several public performances, usually choral concerts. This plan also combines the facilities and activities of the community in music for the special benefit of the city school

children. The Department of Athletics enlists the year-round services of the University Band for events both indoors and outdoors. The Division of Extension, through its program of Inter-Scholastic relations (forensic, dramatic and athletic) collaborates all facilities of the Department of Music for the occasions on the seasonal calendar.

GENERAL: A blanket tax of \$3 p.a. is levied upon the students to pay the costs of general University entertainments.

*Time of Visit: January, 1933.*

## OBERLIN

INSTITUTION: Oberlin College, Oberlin, Ohio. *President*, Ernest H. Wilkins.

HISTORICAL: Established in 1833 as the Oberlin Collegiate Institute.

In 1835, Elihu Parsons Ingersoll (Yale, 1832) was appointed Professor of Sacred Music. He served one year, and was followed in 1837 by George Nelson Allen, then a student in the Oberlin Collegiate Institute, as Teacher of Sacred Music. Allen, later made Professor, served as teacher of Music for twenty-seven years. Although not part of the College curriculum, instruction in Singing was free to all students. By 1841, some 250 students were participating in Sacred Music. This led to the formation of a permanent choral society made up of students, Faculty, and citizens of Oberlin, the Musical Association, later called the Musical Union (1837-1929; reestablished 1932). Not without some objections, secular instruction was offered and instrumental lessons were provided 'at moderate charges,' but formed 'no part of the course of the Institution.' This type of instruction proved popular, and in 1865 a Conservatory of Music was started as a private enterprise. Two years later it became a department of the College. Its curriculum offered both Sacred Music and a secular music course. Its Theory program anticipated that of today. 'Pupils of Oberlin College who avail themselves of the advantages of the school for the study of Piano' were required to study Harmony. Vocal and instrumental instruction, at \$12 per term, were given in classes of three or four pupils each. The *Catalogue* for 1890-91 states: 'Studies in Music shall not in any case count for more than three single studies (of one term each) in the Department of Philosophy and the Arts.' In 1893, *History and Philosophy* (later *History and Esthetics*, now *History and Criticism*) of Music was first offered, under Edward Dickinson. By 1910, *The Appreciation of Music* was supplied 'especially . . . for those who are not studying Music with a view to practice, but who wish to enlarge their critical appreciation of music as a detail of their general culture,' much as it is today. Twenty semester hours of Music were allowed to count toward the A.B. degree. A course in Public School Music, offered at this time by the Conservatory, was open also to College stu-

dents. By 1920, the Music courses open to College students were noticeably increased, and as much as 36 s.h. credit was allowed for Music (the maximum then fixed for other subjects in the College). By 1930, 'the maximum credit allowed toward the degree of Bachelor of Arts for studies in Music is forty semester hours.' The Men's Glee Club was started in 1880, and the Women's Glee Club, in 1917. Member, National Association of Schools of Music.

ENROLMENT: 551 men and 569 women (including 44 men and 21 women in graduate schools) in the College of Arts and Sciences; 79 men and 271 women in the Conservatory of Music. Total enrolment including 1932 Summer Session, 1,630.

MUSIC FACULTY: 46 members. *Conservatory Director*, Frank H. Shaw. *Adviser to College Students electing Music*, Arthur E. Heacox.

EQUIPMENT: 2,700 music books in College library, 125 in Conservatory library; 3,038 scores in College library, 52,475 in Conservatory library. 1,350 phonograph records, 2 listening-rooms. 194 practice rooms. Principal hall seats 1,750.

ENTRANCE CREDITS IN MUSIC: 2 for A.B. students; 4 for B.Mus. students.

MUSIC COURSES<sup>1</sup>—History and Literature: 1, 2 *The Appreciation of Music*<sup>2</sup> (4 s.h. credit; open to College students only); 1, 2 *History and Criticism of Music*<sup>2</sup> (4); 3 *The Development of the Pianoforte and its Literature*<sup>2</sup> (2); 4 *Opera*<sup>2</sup> (2); 5 *Beethoven*<sup>2</sup> (2); 6 *Evolution of the Orchestra and Orchestral Music*<sup>2</sup> (2); 7 *Wagner*<sup>2</sup> (2); 8 *The Modern Trend*<sup>2</sup> (2).

—Allied: *Introduction to the Arts*, 1, 2 (4), an elective course dealing with the relation of music and other arts.

—Theory: 1, 2 *First Year Theory: Elementary Harmony and Ear Training*<sup>2</sup> (8); 3, 4 *Second Year Theory: Advanced Harmony, Beginning Counterpoint, and Ear Training*<sup>2</sup> (8); 5 *Third Year Theory: Counterpoint*<sup>2</sup> (3); 6 *Third Year Theory: Form*<sup>2</sup> (3); 7, 8 *Fourth Year Theory: Double Counterpoint, Canon and Fugue*<sup>2</sup> (6); 9, 10 *Composition*<sup>2</sup> (6); 11, 12 *Advanced Composition*<sup>2</sup> (6); *Advanced Analysis* (2).

—Ensemble: *Choral Training Class* and *Ensemble Classes in Piano and Stringed Instruments*, and *Wind Instruments*, 2 s.h. credit each.

—Miscellaneous: *Physics of Musical Sound* (2); *Organ Registration* (2); *Dalcroze Eurhythmics* (1).

—Music Education, Pedagogy, etc.: 1 *The Terminology of Music*<sup>2</sup> (2); 2 *Chorus and Orchestra Conducting*<sup>2</sup> (2); 3 *Educational Psychology* (3); 4 *Principles of Teaching* (3); 5, 6 *The School Orchestra and its Problems*<sup>2</sup> (4); 7 *Sight Singing, Ear Training, and Melody Writing*<sup>2</sup> (2); 8 *Methods and Materials for the First Six Grades*<sup>2</sup> (2);

<sup>1</sup> Figures in parentheses represent credit in semester hours.

<sup>2</sup> May be elected by College students, with credit.

8—*A Instrumental Materials* (2); 9, 10 *Principles and Methods of Music Education*<sup>2</sup> (6); 11, 12 *Practical Work in Teaching (Grade School)*<sup>2</sup> (4); 13, 14 *Advanced Work in Teaching (High School)*<sup>2</sup> (2); 14 *Harmony Teaching* (2); *Normal Course in Piano* (2); *Normal Course in Violin* (2); *Normal Course in Organ* (1); *Choir Conducting* (2).

—Applied Music: Piano, Organ, Singing, Violin, Violoncello, Viola and Double Bass, Harp, Woodwind and Brass-wind Instruments.

A.B. WITH MUSIC MAJOR: Elected by 17 students (5 Seniors, 12 Juniors). Requires 26–40 s.h. credit in Music out of total 124 s.h. credit needed for degree; of these, none has to be in Applied Music, but ten may be, and usually are, in that field. No minor in Music is offered in the College. The Conservatory offers also a B.Mus. degree, 120 s.h., of which 102 s.h. are to be in Music; a School Mus.B., four-year course, 120 s.h., of which 90 are to be in Music; and a Teacher's Certificate, upon completion of a special three-year (or longer) course.

APPLIED MUSIC: Teachers paid on salary basis. *Individual instruction*: Available as an elective, generally without credit, for A.B. Music majors, two 20-minute lessons and one half-hour daily practice p.w. yield 1 s.h. credit. 'Credit hours do not depend on length of lesson, but on amount of daily practice: 2 lessons per week (either 20-minute or 30-minute) and 1 hr daily practice = 2 hrs credit.' Maximum total credit in Applied Music for A.B., 10 s.h., may be taken in any of the subjects offered, usually divided between Junior year (4 s.h.) and Senior year (6 s.h.). *Cost of lessons*: 2 half-hour lessons p.w., \$170 p.a.; two 20-minute lessons p.w., \$113 p.a. One hour daily practice, p.a., for Harp, \$15; Organ, \$40–75; Piano, \$15; Flute, \$12; Clarinet, \$12; Cornet, \$12; Trombone, \$12. *Group instruction* not available for College students with credit. *Grades* in Applied Music are formulated in a 'double marking system, the letters A, B, C, D, E, F indicating the quality and character of the student's work, and the numbers 1, 2, 3, 4, 5 being the teacher's estimate of the student's natural talent.'

ORGANIZATIONS (voluntary, without cost or credit, for College students)

—*Orchestra*: 56 members, 3 hrs p.w.; *Men's Glee Club*: 60–65 members, 1–3 hrs p.w.; *Women's Glee Club*: 60–65 members, 2–3 hrs p.w.; *A Cappella Choir*: 58 members, 6 hrs p.w.; *Choral Class* (not open to College students; primarily for Conservatory students who do not qualify for the Choir; required of Conservatory 'Freshmen, if not instrumental majors, and if recommended by the Choral Director'). Also *Men's Band*, *Women's Band*, *Marching Band*; *Musical Union* (not exclusively a 'school organization'); and two dance orchestras, operated professionally by students to earn money. The Choral Director trains also a small informal group, the *Elizabethan Singers*.

MUSICAL CLUBS AND SOCIETIES: *Pi Kappa Lambda*.

RECITALS: By Faculty, 10; by students, 79, during the year.

MUSICAL CALENDAR (1932-33): Included performances by Cleveland Orchestra, Lily Pons, Robert Goldsand, Detroit Symphony Orchestra, Musical Art Quartet, Joseph Szigeti, Lotte Lehmann, Gregor Piatigorsky, Myra Hess, Josef Hofmann.

DEPARTMENTAL EXCHANGES: The Physics Department offers a course in the Physics of Musical Sound. The Language Departments offer coaching in diction in foreign languages to students of Singing who have completed a year or more of preparatory or college work in a given foreign language. The Choral Director has given lectures on church music and hymnology at the Graduate School of Theology. The Conservatory collaborated with the Physical Education Department by furnishing old French songs and dances for a pageant entitled *Our Lady's Juggler*. It collaborated with the Women's Athletic Association on a pageant entitled *Quem Quaeritis*, for which the A Cappella Choir sang plain-song from the trope, with modal harmonizations by the organist. The A Cappella Choir also furnished incidental music at a Dramatic Association production of *The Cradle Song*. The Professor of History of Music composed two songs in modal style for a pageant entitled *Vergilius*. Singers from the Conservatory and the Conservatory Orchestra furnished incidental music for *Love's Labour's Lost*, *A Midsummer Night's Dream*, *As You Like It* and *The Tempest*, produced by the Dramatic Association. A graduate student composed music for a production of Aristophanes' *Clouds*.

AIMS: Both in and out of the classroom, the musical life of the Liberal Arts student, musician or layman, is to a large extent under the guidance of the Conservatory. To enjoy and to create the beautiful is one of the aims of the College. At the Conservatory, the main objective in all courses leading to the Bachelor of Music degree is musicianship; but the Conservatory holds that musicianship is broadened by study of the other arts and sciences. In the Liberal Arts College, the arts and sciences are the chief concern of the student; but it is believed that a knowledge of these is broadened by the study and experience of music.

GENERAL: A blanket tax of \$14 p.a. is levied upon the students to meet the costs of 'Student Activities,' including music. Some portion of this is allocated to certain College musical organizations, for their support.  
*Time of Visit: April, 1933.*

## OREGON

INSTITUTION: University of Oregon, Eugene, Oregon. *Chancellor, William J. Kerr.*

HISTORICAL: Founded, 1872; opened, 1876. Piano and singing lessons were provided in the early days of the College. An Oratorio Society

was formed some years before the turn of the century. In 1896 the School of Music was founded, and the B.Mus. course instituted. From the first, 'University students, as candidates for degrees other than B.Mus.,' could take 'any of the theoretical courses as electives.' A new building for housing the School of Music was completed in 1921. Member of the National Association of Schools of Music.

ENROLMENT: Total, 2,511 (coeducational): 1,062 in the Lower Division, College of Arts and Letters, School of Science and College of Social Science, 95 in the School of Music (in addition to those included in the College figure).

MUSIC FACULTY: 15 members. *Dean*, John J. Landsbury.

EQUIPMENT: Music library: 575 books, 2,250 scores. 675 phonograph records, 1 listening-room. 13 practice rooms. Principal hall seats 5,000.

ENTRANCE CREDITS IN MUSIC: 1-4.

MUSIC COURSES<sup>1</sup>—History and Literature: 127 *The Appreciation of Music through Understanding* (2); 133 *Special Problems in Appreciation* (2); 250 *Listening Lessons* (2); 314 *Music of the Ancients* (2); 315 *The Classical Period* (2); 316 *The Romantic Period* (2); 346 *Organ Literature* (2); 347 *Modern Tendencies* (1).

—Theory:<sup>2</sup> 111-2-3 *Elementary Harmony* (9); 114-5-6 *Elementary Analytical Counterpoint* (6); 117-8-9 *Ear Training, Solfeggio, and Dictation* (3); 211-2 *Intermediate Harmony and Analysis* (8); 213 *Elementary Formal Analysis* (4); 311-2-3 *Keyboard Harmony and Modulation* (6); 348-9-0 *Free Composition* (6); 414 *Strict Counterpoint* (2); 415 *Harmonic Counterpoint* (2); 416 *Harmonic Counterpoint* (2); 419 *Formal Analysis* (3); 420 *Harmonical Analysis* (3); 511-2-3 *Advanced Free Composition* (6-9); 517-8-9 *Multiple Counterpoint, Canon and Fugue* (6).

—Miscellaneous: 421 *Philosophy of Music* (2); 503 *Thesis* (1-5); 507 *Seminar* (1-5).

—Ensemble: 120-1-2 *Ensemble* (3); 343-4-5 *Ensemble* (3).

—Applied Music: 190 *First Year Applied Music: Piano, Voice, Organ, Violin, and Stringed Instruments* (1½-12); 290 *Second Year Applied Music* (1½-12); 390 *Third Year Applied Music* (1½-12); 490 *Fourth Year Applied Music* (1½-12); 223-4-5 *Operatic Fundamentals* (6); 226-7-8 *Accompanying* (6); 334-5-6 *Operatic Fundamentals* (6); 340-1-2 *Accompanying* (6); 514-5-6 *Practical Artistry* (6-9).

—Applied Music, Group instruction: 123-4-5 *Piano Class* (3); 351-2-3 *Piano Class* (3); 128 *Piano* (2); 129 *Organ* (2); 130 *Violin* (2); 131 *Voice* (2); 132 *'Cello* (2); 232 *Piano* (2); 233 *Organ* (2); 234

<sup>1</sup> Figures in parentheses represent credit in term hours (abbreviated as t.h., below).

<sup>2</sup> Called, at Oregon, 'Structure and History of Music.'

*Violin* (2); 235 *Voice* (2); 236 *'Cello* (2); 329 *Piano* (2); 330 *Organ* (2); 331 *Violin* (2); 332 *Voice* (2); 333 *'Cello* (2).

—Group Music: 229–30–31 *Introduction to Polyphonic Literature* (3); 337–8–9 *Polyphonic Literature* (3); 220–1–2 *Orchestra* (3); 326–7–8 *Orchestra* (3).

—Music Education, Pedagogy, etc.: 214–5–6 *Orchestral Organization* (6); 217–8–9 *Band Organization* (6); Ed. 315 *Supervised Teaching and Seminar* (7–10); 317–8–9 *Public School Music* (9); 320–1–2 *Orchestral Organization* (6); 323–4–5 *Band Organization* (6); 411–2–3 *Public School Music and Seminar* (6); 417 *Vocal Pedagogy* (2); 418 *Piano Pedagogy* (2).

A.B. COURSE WITH MUSIC MAJOR: Requires minimum 36 term hours credit in Music out of total 186 t.h. needed for the degree; 51 t.h. credit is usually demanded. B.S. candidates may major in Music on the same terms. 12 t.h. credit in Applied Music must be earned by A.B. candidates. (The total requirements for the degree are nominally 186 t.h., but of these 6 t.h. are occupied with Physical Education, Military Drill, etc.) In 1932–33, 80 undergraduates were majoring in Music. The University offers also a B.Mus. degree with a requirement of 111 t.h. in Music, and a B.M.Ed. degree, with 80 or more hours in Music and Music Education. 'Major and minor norms are offered.'

APPLIED MUSIC: Teachers are paid on a combined salary and fee basis. *Individual instruction*: The maximum credit for A.B. or B.S. majors or electives is 12 t.h. 'Credits are based upon time spent with instructor. However, if student is taking appropriate courses in the Structure of Music [see note under "Theory" above] at the same time, his credits are doubled. Thus  $\frac{1}{2}$  hr p.w. equals  $\frac{1}{2}$  t.h. credit;  $\frac{1}{2}$  hr p.w. together with appropriate "Structure" course equals 1 t.h. credit.' One or two half-hour lessons p.w., one or four practice hours p.d., yield  $1\frac{1}{2}$  or 12 t.h. credits for the elective student. For the major, the practice hours and credit received are variable. *Cost*: 2 half-hour lessons p.w., 'Cello, \$165 p.a. (1 lesson p.w., \$90); Harp, \$108 (1 lesson, \$54); Organ, \$180 (1 lesson, \$105); Piano, \$135–180 (1 lesson, \$75–105); Violin, \$180 (1 lesson, \$105); Singing, \$135–180 (1 lesson, \$75–105); Wind, \$120 (1 lesson, \$67.50). For the use of a practice room, 1 hr p.d., \$12 p.a.; 2 hrs p.d., \$21 p.a.; 3 hrs p.d., \$30 p.a.; 4 hrs p.d., \$36 p.a. *Group instruction*: *Accompanying*, 2 hrs p.w., \$27 p.a., 6 t.h. credit; *Piano Class*, 1 hr p.w., no charge, 3 t.h. credit; *Ensemble*, required of all students majoring in Music, 1 hr p.w., no charge, 3 t.h. credit; *Group Instruction*, 2 hrs p.w., \$54 p.a., 6 t.h. credit. *Grades* are 'given on the basis of improvement and initiative. No formal examinations in Applied Music are given. Practically all



our students appear in public recital, which gives some clue to their accomplishments.'

ORGANIZATIONS (voluntary, no charge)—*Orchestra*: 52 members; 4½ hrs p.w.; 3 t.h. credit; *Choir*: 203 members; 5 hrs p.w.; 3 t.h. credit (members buy their own music); *Band*: 75 members; 3 t.h. credit. There are also a *Chorus*, 2 *a cappella* groups, a *Male Octet*, 2 additional *Bands*, and a *String Quartet*.

MUSICAL CLUBS AND SOCIETIES: *Mu Phi Epsilon*; *Phi Beta*; *Phi Mu Alpha*. The Eugene Gleemen are a chorus of male voices composed of 3 undergraduates, 4 graduate students, 5 of the Faculty, 28 graduates and former students at the University, and directed by a member of the Music Faculty.

RECITALS: 52 by the Faculty and students, during the year.

MUSICAL CALENDAR (1932-33): Deliberately restricted to performances by the University's students and organizations, concert funds being employed for these rather than for inviting performances by outside professionals.

DEPARTMENTAL EXCHANGES: 'There is almost constant collaboration between the Department of Music and other departments on the campus. This is particularly true regarding the Departments of Psychology, Sociology, Physics, Literature, and History.'

AIMS: 'The idea that the intelligent study of Music may be made a large and contributing factor in education is not a new one in theory, but too often in practice the demands of the ordinary curriculum have been such as to leave little or no place for it. In the University of Oregon, however, Music is a part of the regular University course of study. The student may offer it as a major subject under the same conditions as a language, History, or Mathematics.'

GENERAL: A blanket tax of \$5 per term (\$15 p.a.) is levied upon all students, to cover the cost of admissions to all 'events,' athletic and otherwise.

*Time of Visit: March, 1933.*

## POMONA

INSTITUTION: Pomona College, Claremont, California. *President*, Charles K. Edmunds.

HISTORICAL: Incorporated, 1887; opened, 1888. 'Music was recognized as an important factor in Pomona College life at the founding of the College. Early in its history the College created a Music department with rights and obligations equal to its other departments, placing the music teachers on a salary basis, giving unrestricted credit for courses in Theoretical Music, and restricted credit for Applied Music, toward

the A.B. degree. At the present time more than a third of the students are pursuing some course in the Department of Music.'

ENROLMENT: Total, 892 (coeducational; including Claremont Colleges and Scripps College students taking Pomona courses, and also Town Pupils in Music): 742 in the Liberal Arts College.

MUSIC FACULTY: 10 members. *Head*, Ralph H. Lyman.

EQUIPMENT: Music library: 452 books, 194 scores. 290 phonograph records, 1 listening-room. 16 practice rooms. Principal hall seats 2,500.

ENTRANCE CREDITS IN MUSIC: 3.

MUSIC COURSES<sup>1</sup>—History and Literature: B-3a-b *History and Appreciation* (4).

—Theory: A-1 a-b *Elementary Harmony* (6); A-2 a-b *Sight Singing and Dictation* (4); B-5 a-b *Advanced Harmony* (6); B-6 a-b *Advanced Dictation* (4); C-107 a-b *Counterpoint* (6); C-113 a-b *Orchestration and Instrumentation* (6); D-108 a-b *Free Composition* (6).

—Miscellaneous: D-110 *Church Music* (1).

—Ensemble: B-9 a-b *Ensemble Playing* (2);<sup>2</sup> B-7 a-b *Choral Singing* (2).<sup>2</sup>

—Applied Music: *Individual instruction* in Singing, Organ, Piano, Violin, Cello, and other *Orchestra Instruments* may be counted toward an A.B. degree, 4 s.h. credit being allowed for each subject. *Group instruction* in Singing and Orchestra Instruments is offered, but may not be counted toward an A.B. degree.

—Music Education: D-219 *Public School Music Methods* (2); D-210 *Practice Teaching in Music* (4).

A.B. COURSE WITH MUSIC MAJOR: Elected by 10 students. The major may be Theoretical or Applied. 18 s.h. credit in Music, 'Upper Division work, plus necessary Lower Division prerequisites,' out of total 126 s.h. credit required for the degree. If a Theoretical major, no Applied Music is necessary; if Applied, 12 s.h. credit in Applied Music is the minimum requirement. A four-year course leads also to a special State Teaching Credential in Music. No definitely outlined minor is offered in any subject at Pomona. Requirements of the State Board of Education for a 'teaching minor' in any subject are 12 s.h., 6 s.h. of which shall be Upper Division work.

APPLIED MUSIC: Teachers paid on salary basis. *Individual instruction*: 2 half-hour lessons p.w., 2 hrs practice p.d. (for Singing, 1 hr), 4 s.h. credit p.a. Maximum credit in Applied Music for majors or electives, 16 s.h. For electives, 'two theoretical courses and yearly examinations are prerequisite to receiving credit.' *Cost*: 1 half-hour lesson p.w., \$90

<sup>1</sup> Figures in parentheses represent credit in semester hours.

<sup>2</sup> May be repeated for further credit.

p.a.; 2 lessons, \$170 p.a. For those carrying less than 12 hours of college work exclusive of Music, the fees are \$120 and \$200 for courses of 1 or 2 half-hour lessons p.w. One hour daily practice costs for Piano (Upright), \$12 p.a. ( $\frac{1}{2}$  hr p.d., \$7 p.a.); Piano (Grand), \$18 p.a.; Organ, Pedal \$18 p.a. (The fees for one hour practice per *week* on two larger organs are \$6 and \$15 p.a.) *Group instruction* in Singing and Instrumental classes, 1 hr p.w., costs \$50 p.a., but does not yield credit toward an A.B. degree, and is not required. *Grades* in Applied Music 'are determined on a combination of effort, proficiency, and improvement. Students in Applied Music are examined by teachers individually.' *Special Note*: 'The student in Applied Music under individual instruction will be enrolled for credit toward the A.B. degree only upon the written recommendation of the Chairman of an Examining Committee and the Head of the Department, and upon the subsequent favorable action of the Classification Committee. This recommendation is based upon the degree of ability and advancement shown in Proficiency Tests. It is expected that tests be taken in June, unless the student is excused by the Examining Committees. In the case of incoming students and those excused, examinations must be taken before the third week of the year for which credit is desired.'

ORGANIZATIONS—*Chapel Choir*: 16 members,  $\frac{3}{4}$  hr p.w., no cost, no credit; *College Choir*: 170 members, 3 hrs p.w., no cost, 1 s.h. credit; *Orchestra*: 54 members, 3 hrs p.w., no cost, 1 s.h. credit; *Men's Glee Club*: 33 members, 2 $\frac{1}{2}$  hrs p.w., members pay for music fee and outfit, no credit; *Women's Glee Club*: 32 members, 2 hrs p.w., members pay for music fee and outfit, no credit; *Band*: 20 members, 1 hr p.w., no cost, no credit. There are also a *String Quartet*, *Viols Group*, *Clarinet Quartet*.

MUSICAL CLUBS AND SOCIETIES: *Honorary Music Club*; *Composers Club*.

RECITALS: Departmental, weekly 'and at other times, when necessary.' By Faculty, 8; by students, 19, during the year. 'Artist Course' (6 events), free to all regular students. Musical Vesper programs.

MUSICAL CALENDAR (1932-33): Included performances by Lily Pons, Richard Bonelli, Hall Johnson Negro Choir, Vincent Escudero, Vienna Choir Boys, Don Cossacks Russian Male Chorus, Los Angeles Philharmonic Orchestra, Joseph Szigeti.

DEPARTMENTAL EXCHANGES: The Music Department supplies music for Convocations, incidental music for plays both at Pomona and at Scripps College, and incidental music for various other functions. There are 'integration' lectures on music in certain history courses and lectures on *Gestalt* psychology as applied to music.

AIMS: 'The mastery of the art of music has an educative value universally recognized; and the advantages of gaining this mastery in an in-

stitution where a wide range of other studies conducive to broad culture is available need hardly be pointed out. There may thus be gained not alone the broad intelligence which is so positive an aid in the pursuit of any art and so invaluable to the artist personally, but also the wider outlook on life which comes from constant intercourse with students and teachers of all branches of learning.

'To those who do not look forward to specializing in music, the pursuit of music as an avocation is most valuable, giving a broader cultural outlook, better social advantages, and increased understanding of all phases of life. The science of music is founded on logical, natural laws, and its study tends to develop sound use of reasoning, and to awaken the perception of what constitutes good taste in art values.

'Courses in the History, Appreciation, and Theory of Art and Music are offered by the College as contributions to personal culture, and receive credit toward the Bachelor of Arts degree on the same basis as other academic courses. In the fields of Applied Music and Art, technical proficiency is aimed at, with the idea, first, of developing an appreciative taste, and second, of stimulating creative ideas worthy of expression.'

*Time of Visit: February, 1933.*

## RADCLIFFE

INSTITUTION: Radcliffe College, Cambridge, Massachusetts. *President*, Ada L. Comstock.

HISTORICAL: Established, 1879, 'to furnish instruction and opportunities of collegiate life to women, and to promote their higher education.' No degree may be conferred 'except with the approval of the President and Fellows of Harvard College, given on satisfactory evidence of such qualification as is accepted for the same degree when conferred by Harvard University.' 'The Courses of Instruction provided in Radcliffe College are for the most part identical with courses in Harvard University and given by the same instructors.' From its establishment, Radcliffe has offered much the same opportunities in Music as Harvard.

ENROLMENT: Total, 1,014 (Women): 798 in the Liberal Arts College.

MUSIC FACULTY: See art. Harvard, above.

EQUIPMENT: Music library: 540 books, 1,915 scores. 205 phonograph records, 3 listening-rooms. Principal hall seats 425.

ENTRANCE CREDITS IN MUSIC: Not accepted since 1913-14.

MUSIC COURSES: See art. Harvard, above.

A.B. COURSE WITH MUSIC MAJOR: Elected by 20 students. Requires 6 courses credit out of total 15 courses needed for degree. Of these, none may be in Applied Music.

APPLIED MUSIC: Not offered.

ORGANIZATIONS (voluntary, without credit)—*Choral Society*: 190 members, 2 hrs p.w., dues \$1 p.a.; *Choir*: 16 members, 1 hr p.w., no dues; members are also members of Choral Society, but organization, conductor, and rehearsals are separate; *Orchestra*: 24 members, 2 hrs p.w., dues \$1 p.a.

MUSICAL CLUBS AND SOCIETIES: *Music Club*.

RECITALS: 2 Orchestra concerts; 1 Music Club concert.

*Time of Visit: November, 1932.*

## ST OLAF

INSTITUTION: St Olaf College, Northfield, Minnesota. *President*, Lars W. Boe.

HISTORICAL: Founded, 1874; opened, 1875. From the beginning, instruction was offered in Piano, Organ, and Harmony. Singing was originally taught free to all students, in three graded classes, with 'drill in the most important major and minor keys,' culminating in the study and performance of four-part songs. There were also a band, an orchestra, the Kjerulf Octet, and the Ladies' Octet. In 1903, the present Director took charge of the Department. A full course in musical theory was added, leading to certificates, the B.Mus. degree, and the major in Music for the A.B. The Public School Music courses began in 1912. The St Olaf Lutheran Choir toured Northern Europe in 1913 and 1930. The Music Hall was built in 1926, with funds earned by the Choir.

ENROLMENT: Total, 809 (coeducational): 782 in the Liberal Arts College, 27 in the School of Music.

MUSIC FACULTY: 10 members. *Director*, F. Melius Christiansen.

EQUIPMENT: Music library: 174 books, 232 scores. 40 phonograph records, 2 listening-rooms. 28 practice rooms. Principal hall seats 2,500.

ENTRANCE CREDITS IN MUSIC: 4.

MUSIC COURSES<sup>1</sup>—History and Literature: 41, 42 *History of Music* (6).  
—Theory: 11, 12 *Ear Training* (2); 15, 16 *Harmony* (6); 31 *Advanced Harmony* (3); 32 *Form and Analysis* (3); 51 *Simple Counterpoint* (3); 52 *Composition* (3); 91 *Double Counterpoint* (3); 92 *Canon and Fugue* (3); 95, 96 *Advanced Composition* (12).

—Miscellaneous: 55, 56 *Choir Conducting* (6).

—Applied Music: *Piano, Organ, Singing, Violin*, individually taught. Ensemble classes may be elected without credit.

—Music Education: 59 *Instrumentation* (3); 60 *Orchestration* (3); 123, 124 *Public School Music* (6); 125 *Teachers' Course in Voice* (1); 128 *Teachers' Course in Piano* (1).

A.B. COURSE WITH MUSIC MAJOR: Elected by 35 students. Requires 24-

<sup>1</sup> Figures in parentheses represent credit in semester hours.

40 s.h. credit in Music out of total 128 s.h. credit needed for the degree. B.Mus. also offered, requiring 78-96 s.h. credit in Music. (Elected by 18 students.) If the A.B. candidate plans to teach Music in public schools, he must take Applied Music (Singing); otherwise he need have only 'sufficient piano technique to play ordinary song accompaniments.' No minor in Music is offered.

**APPLIED MUSIC:** Teachers are paid on a fee basis for Theory. For Applied Music, they receive 70 per cent of the charges paid by the students, 30 per cent being retained by the College. *Individual instruction:* 1 or 2 half-hour lessons p.w., 1 or 2 hrs practice p.d., 2 or 4 s.h. credit p.a., for majors or electives. For either, the maximum credit allowed for Applied Music is 8 s.h. There are no co-requirements to the election of Applied Music by non-majors. *Cost:* 2 half-hour lessons p.w., Organ, \$108 p.a.; Piano, \$96-126 p.a.; Violin, \$96-126; Singing, \$96-126; Wind, \$96. Single lessons p.w. are available at half these prices. Twenty-minute lessons, 2 p.w., may be taken at \$72 for Organ, \$62-84 for Piano, Violin, or Singing, and \$62 for Wind, but they are not accepted for credit. One hour daily practice costs for Organ, \$25-40 p.a., for Piano, \$13.50 p.a. *Group instruction*, voluntary, and without credit is offered at \$36 p.a., 2 hrs p.w., in Organ, Piano, Violin, and Band I. *Grades* are determined, in Applied Music, on the basis of talent and application. No examinations are given. The grade is fixed by the teacher.

**ORGANIZATIONS—***Orchestra:* 34 members, 3 hrs p.w., no cost, 2 s.h. credit p.a.; *Lutheran Choir:* 57 members, 5 hrs p.w., \$2 fee, 2 s.h. credit p.a. ('All students admitted to membership in the St Olaf Lutheran Choir are required to take private lessons in Voice.') *Church Choir:* 80 members, 3 hrs p.w., music fee, 2 s.h. credit p.a.; *Band:* 40 members, 3 hrs p.w., no cost, 2 s.h. credit p.a. There are also two *a cappella* groups, a *Girls' Trio*, *Male Quartet*, a second *Orchestra*.

**MUSICAL CLUBS AND SOCIETIES:** *Music Club*.

**RECITALS:** By Faculty, 2 or more; by students, about 12, during the year. There are annual concerts, and an annual Music Festival.

**DEPARTMENTAL EXCHANGES:** 'The School of Music regularly furnishes music for the Shakespearean Play, Christmas Program, Gymnastic Exhibitions, Norse Plays, Dramatic Production Class Plays, Festivals, and the Religion Department.'

**AIMS:** 'The School of Music functions in co-operation with the other departments of the College, and shares the general aim of St Olaf. There are two classes of students enrolled. Those who seek musical training along professional lines have the opportunity to specialize in theory and technique, gain experience and appreciation, and at the same time balance their course with electives from the College. The regular Lib-

eral Arts students, on the other hand, have opportunity to choose electives, and also their major, from the School of Music. Consideration is given to educational requirements, special training for prospective teachers, organists, directors, and performers, as well as to the needs of those who study music for its cultural values. In all its courses of instruction and other activities, the School of Music aims to lead the student to an intelligent appreciation of the beauty and excellence of the art in its classic forms.

'The College, however, does not seek to be known as a School of Music but rather as a Liberal Arts college in which music plays a very large and important part and where students have an unusually fine opportunity to develop their musical interests along many lines. Students discover, on leaving college, if not before, that their knowledge of music is decidedly useful to them when they go out into high schools as teachers, or as professional men and women enter into community life. . . .

'The College has sought to make music a builder of character and a vital religious force. It believes that music has power to stir the emotions and set the imagination afire, and should be used to enrich character and elevate life.'

*Time of Visit: March, 1933.*

## SMITH

INSTITUTION: Smith College, Northampton, Massachusetts. *President*, William A. Neilson.

HISTORICAL: Chartered, 1871; opened, 1875. Musical instruction was made available in the College from its beginning by the School of Music. A reciprocal exchange of credits gave Music electives to the College, and enabled the School to offer a B.Mus. course with required college work. In 1903, the School was incorporated into the College as a Department of Music, and the B.Mus. degree was abandoned. 'The increase of academic students in the Music classes from 1891 to 1914 was from 75 to 400.<sup>1</sup> Entrance credits in Music, previously 1 point, were raised to 2 in 1927-28. Sage Hall, the Music building, was completed in 1924. Member, National Association of Schools of Music.

ENROLMENT: Total, 1,978 (Women): 1,878 in the Liberal Arts College, 100 in the graduate schools.

MUSIC FACULTY: 17 members. *Chairman*, Arthur W. Locke.

EQUIPMENT: Music library: 3,110 books, 52,192 scores. 1,580 phonograph records, 6 listening-rooms. 36 practice rooms. Principal hall seats 2,300.

ENTRANCE CREDITS IN MUSIC: 2.

<sup>1</sup> R. Yont, *Status and Value of Music in Education*, cit. p. 3, supra, p. 102.

MUSIC COURSES<sup>1</sup>—History and Literature: 13 *Appreciation of Music* (4); 23 *General History of Music and Musicians* (4); 27 *The Life and Works of Beethoven* (4); 28 *The Life and Works of Haydn and Mozart* (4); 35 *Special Studies in the Music of the Nineteenth Century* (6); 36 *The History and Development of Pianoforte Music* (4); 311 *Studies in Modern Music* (6); 44 *Special Topics in the History, Esthetics, and Criticism of Music* (4).

—Theory: 11a *Elementary Harmony with Ear Training* (2); 11b *Harmony* (2); 12b *Musical Essentials* (2); 21 *Advanced Harmony* (4); 31 *Musical Analysis* (6); 33 *Counterpoint and Elementary Composition* (6); 34 *Keyboard Harmony* (to be omitted after 1935) (2); 37 *Advanced Counterpoint, Canon and Fugue* (6); 38 *Musical Form and Free Composition* (6); 41 *Composition* (6); 42 *Orchestration* (2); 45 *Advanced Studies in Composition and Orchestration* (4 or more).

—Miscellaneous: 400, 400b *Thesis for Master's Degree* (2 or more).

—Ensemble: 171, 272, 373, 374, 475 *String Quartet* (each 2 s.h.); 282, 383, 384, 485 *Ensemble for Pianists* (each 2 s.h.)

—Applied Music: 121, 222, 323, 324, 425 *Piano* (each 4 s.h.); 232, 333, 334, 435 *Organ* (each 4 s.h.); 141, 242, 343, 344, 445 *Violin* (each 4 s.h.); 151, 252, 353, 354, 455 *Violoncello* (each 4 s.h.); 161, 262, 363, 364, 465 *Voice* (each 4 s.h.).

—Music Education and Pedagogy: 315 *Elementary School Music* (4); 316 *Advanced School Music* (6).

A.B. COURSE WITH MUSIC MAJOR: Elected by 27 students. Minor in Music is not offered. Major requires 30 s.h. credit in Music out of total 120 s.h. needed for degree. A similar course was followed in 1932-33 by 7 graduate students, of whom 5 were candidates for A.M. degree. No Applied Music is required either for the A.B. or for the A.M.

APPLIED MUSIC: Teachers paid on salary basis. *Individual instruction*: 1 one-hour lesson p.w. in Piano, 2 half-hour lessons p.w. in Singing, 1 hr practice p.d., 4 s.h. credit p.a., either for majors or for electives. 'Each course in Practical Music counted for credit toward graduation must,' however, 'be accompanied by a Theory Literature, or Pedagogy course, but will not be so counted until the accompanying theoretical course (or another acceptable one taken in its place) has been passed. Any course in Practical Music and the course accompanying it may be substituted for one of the required 3-hour courses, but receive credit for both courses, whether a student is majoring in Music or not.' For Music majors, credit in Applied Music is limited to 12 s.h.; for electives, to 8-12. *Cost*: one hour lesson p.w., \$125; one hour practice p.d., Piano or Voice, \$10 p.a.; Organ, \$25 p.a.; Violin, \$5 p.a. *Group instruction*: Chamber Music, String Quartets and Ensemble for Piano,

<sup>1</sup> Figures in parentheses represent credit in semester hours.



voluntary, 1 hr p.w., ½ hr p.d. practice, no cost, 2 s.h. credit p.a. *Grades:* "The mid-year examinations in Applied Music are given by the teacher of the student. A student is invited to appear for her examination ready to play before four or five other students. This is good discipline for some students who are reluctant to appear even in student recitals as well as illuminating to the teacher of the student. The final examinations in Applied Music are conducted by two teachers other than the teacher of the student. On this program of examination-pieces is one which the student has prepared herself without help from any teacher. The grade which the student receives at the end of the year is averaged with the grade which her own teacher has given her and that which the examiners feel she is entitled to receive. Applied Music examinations by jury are held only in June. In Organ, Voice, and Violin, the teacher and one other determine the grades. The teacher pools his grade with the other examiner's. In Piano, the teacher does not attend, but submits a grade which is averaged with that of the two judges. This prevents a poor examination from affecting a grade too seriously. Four marks are given by the teacher during the year, at the middle and end of each semester. The two marks given by the teacher of the student for the first semester are averaged together, as also are the two marks given by the teacher for the second semester. These two marks are then averaged with the mark given by the two other examiners to obtain the year mark."

ORGANIZATIONS (voluntary, without cost or credit)—*Orchestra:* 50 members, 4 hrs p.w.; *Glee Club:* 100 members, 2 hrs p.w.; *Class Choirs:* 4, 50 members each, 1 hr p.w. There is also a *Madrigal Group* and a *String Quartet*.

MUSICAL CLUBS AND SOCIETIES: *Clef Club*.

RECITALS: 25 by Faculty; 8 by students, during the year. Also Annual Inter-Class Choir Competitions.

MUSICAL CALENDAR (1932-33): Included performances by Lotte Lehmann, Detroit Symphony Orchestra, Don Cossacks Russian Male Chorus, Moiseiwitsch, Cleveland Symphony Orchestra, Boston Symphony Orchestra, Yehudi Menuhin, Harvard Glee Club, Brosa String Quartet, Budapest String Quartet, Zighera Trio.

DEPARTMENTAL EXCHANGES: "The Music Department is the center of information for musical activities not only within the College but in the city proper and to the outside cities and towns—Holyoke, Springfield and Amherst. With our Faculty recitals on practically every Sunday evening during the college year and recitals and lectures by outside artists once a week, or every fortnight at least, the College proper looks to the Department of Music for its music; and in the same way Holyoke, Amherst, and Springfield look to us not only for their entertain-

ment but also for information concerning programs that they may want to give or artists that would be well to hear.

'For the past several years, the Music Department has given an opera each spring under the direction of Professor Werner Josten. In addition to the members of the Faculty of the Music Department and the students, members of other departments in the College who wished to take part were cordially invited to do so. The Art Department very graciously lent its services in connection with the making and taking charge of the scenery. The Spoken English Department and English Department gave their services for coaching. The Smith College Press Board was very active and helpful in the efforts it freely expended.'

AIMS: 'Obviously the conditions under which Music may be studied in the College compel a Music department to have a quite different objective from that which a conservatory of Music may maintain. We cannot attempt to train concert performers. That our work should be thorough as far as it goes, that it should lay a secure foundation for professional study later, is quite within our possibilities. But we cannot expect our students to accomplish in a few hours of weekly practice what the professional student may achieve with his whole time devoted to the study. There is, however, something we can do, something that is consistent with our incorporation in the College as a whole, and something of permanent value to the students whether or not they continue professional studies after graduating. We can teach the literature of music. We can train intelligent listeners and provide for them performances of music that is worth hearing. This is not an easy or superficial task. It means the development of musical perception, an acquaintance with a wide and representative literature, and a sharpening of critical faculties. The results of such study should be a knowledge of and a sound judgment in musical matters, a result that may be described in one word as cultural. With such an objective, music study, whether or not it includes training in playing or singing, becomes a legitimate agency in carrying forward the cultural purposes of an academic college.'<sup>1</sup>

*Time of Visit: December, 1932.*

## SYRACUSE

INSTITUTION: Syracuse University, Syracuse, New York. *Chancellor*, Charles W. Flint.

HISTORICAL: Founded, 1870. In 1873, the College of Fine Arts was organized. The B.Mus. course in Music was offered, and certain courses in the Liberal Arts College were required for that degree. In 1910, *Theory of Music* and *History of Music* were credited toward the A.B.,

<sup>1</sup> R. D. Welch, *loc. cit.* p. 215, *infra*.

and the following year one half credit per semester was offered for participation in the *Chorus*. In 1929, one unit of entrance credit in Music was first permitted in the Liberal Arts College. Since 1923 the number of possible electives in Music, including Applied Music, have increased, and the minor in Music (comparable, in semester hours required, to certain majors in Music at other colleges) has been added. Member, National Association of Schools of Music.

ENROLMENT: Total, 5,588 (coeducational): 1,523 in the Liberal Arts College, 324 in the School of Music.

MUSIC FACULTY: 28 members. *Crouse College of Fine Arts, Department of Music, Dean*, Harold L. Butler.

EQUIPMENT: Music library: 1,000 books, 176 scores. 1,100 phonograph records, no special listening-rooms. 15 practice rooms. Principal hall seats 1,000.

ENTRANCE CREDITS IN MUSIC: For A.B. students, 1; for B.Mus. students, 3.

MUSIC COURSES<sup>1</sup>—History and Literature: *History of Music*<sup>2</sup> (6); *Thesis: Research in Some Phase of Music History or Esthetics* (2); *Interpretation of Standard Song Literature*<sup>2</sup> (2 in 1932-33; now 4).

—Theory: *Freshman Year Theory*<sup>2</sup> (6); *Sophomore Year Theory*<sup>2</sup> (4); *Junior Year Theory*<sup>2</sup> (4); *Senior Year Theory*<sup>2</sup> (4); *Freshman Year Sight Singing and Ear Training* (4); *Sophomore Year Sight Singing and Ear Training* (4); *Four-year Course in Composition for those who have completed Freshman and Sophomore Theory* (51).

—Ensemble: *Sophomore and Junior Year Ensemble (Piano and Organ students)* (4); *String Quartet (Junior and Senior String students)* (4).

—Applied Music: *Four-year Course in Piano* (52); *Four-year Course in Violin* (51); *Four-year Course in Voice* (34); *Four-year Course in Violoncello* (52); *Four-year Course in Organ* (12 hrs Piano and 40 hrs Organ); *Four-year Course in Harp* (16 hrs Piano and 34 hrs Harp); *Four-year Courses in Band Instruments* (16); *Group Instruction: Violin in Class* (2).

—Music Education, Pedagogy, etc.: *Instrumentation* (4); *Public School Music* (10); *Practice Teaching* (4); *Piano Teacher Training* 1, 2, 3 (each 2); *Supervisors' Chorus—one hour each semester* (2 or 4); *Psychology of Music* (2); *Acoustics* (2); *Conducting* (2).

A.B. COURSE WITH MAJOR IN MUSIC: Not ordinarily offered.<sup>3</sup> A minor

<sup>1</sup> Figures in parentheses represent credit in semester hours.

<sup>2</sup> May be elected by College students with credit. For the election of Applied Music by Liberal Arts students, see art. 'A.B. Course,' below.

<sup>3</sup> 'In certain exceptional cases (two in the past year), a student with four years' preparation in Piano was permitted, by petitioning the Liberal Arts Faculty, to offer a major of 36 hours: not more than 16 hours in Applied Music, and 20 in Theory and History of Music.'

in Music was elected in 1932-33 by 8 A.B. candidates. For this, 24 s.h. credit in Music out of the total 121-125 s.h. needed for the degree are required. For the A.B. Music minor, or the major (in the rare cases when it is offered), no Applied Music is demanded. Music courses to the extent of 16 s.h. may be elected by any A.B. candidate; B.S. candidates may elect 8 s.h. of Music. A B.Mus. course is offered, for which 80 s.h. credit in Music is required; elected by 167 students in 1932-33. A four-year course in Applied and Theoretical Music leads to a Certificate (not in demand during 1932-33).

**APPLIED MUSIC:** Teachers paid on salary basis. Under a ruling of the Liberal Arts Faculty, students in the College of Liberal Arts may elect a minor in Applied Music and Appreciation or Theory, of 24 s.h.; or they may take 16 s.h. of Music as free electives. (B.S. candidates, 8 s.h.) Under this ruling, a student may take one lesson p.w. (2 s.h. credit each semester) in Piano, Singing, Violin, Organ, 'Cello, or Harp, during each of his four years in college (total credit, 16 s.h.). During his Junior and Senior years, to make up a Music minor, he must take 2 hrs per semester in Harmony or Appreciation of Music, to complete the total of 24 s.h. credit required. *Individual instruction:* 1 half-hour lesson p.w., 1 hr practice p.d., 4 s.h. credit p.a. Maximum credit allowed for Applied Music as an elective, 8 s.h. Maximum credit allowed for Music minors, 16 s.h. (If the student takes the full 16 s.h. in Applied Music, he must still take 10 in Theory, of which 2 can then not be counted toward the 24 s.h. minor.) *Cost:* For students in the Liberal Arts College studying Applied Music *without credit:* 'Cello and Harp, 1 half-hour lesson p.w., \$70 p.a., 2 lessons, \$120 p.a.; Organ, 1 lesson p.w., \$80 p.a., 2 lessons p.w., \$140 p.a.; Piano, 1 lesson p.w., \$64-80 p.a., 2 lessons, \$110-140 p.a.; Violin, 1 lesson p.w., \$64-80 p.a., 2 lessons, \$110-140 p.a.; Singing, 1 lesson p.w., \$70-80 p.a., 2 lessons, \$120-140 p.a.; Wind, 1 lesson p.w., \$64 p.a., 2 lessons, \$110 p.a. One hour daily practice, Piano, \$7-10 p.a.; Organ, \$18-63 (the actual cost is \$.10, .25, .35 p.h., depending upon the organ used). For students in the Liberal Arts College studying Applied Music *with credit:* The Liberal Arts College transfers \$40 p.a. (20 each semester) to the Music School, out of the tuition which the student has paid to the College. The student pays the difference (\$24-40 p.a.) between this \$40 and the cost of 1 half-hour lesson p.w. in the schedule above. (This provision went into effect in 1933. Previously, the Liberal Arts student wishing to study Piano for credit might have \$34 p.a. [\$17 each semester] of his tuition fees transferred to the College of Fine Arts. The remainder of the charge for the private lessons [\$30-46 p.a., \$15-23 per semester] was paid by the student.) *Group instruc-*

*tion: Ensemble*, 3 hrs p.w., without cost, 2 s.h. credit p.a. *Grades*: At the end of each semester, a committee of the College of Fine Arts Faculty examines the student of Applied Music on the material which has been assigned to him, and decides whether he is entitled to credit. An incomplete grade is reported at the end of the first semester. Credit is given only upon the completion of a year's satisfactory work in the course.

ORGANIZATIONS—*Chorus*: 208 members, 2 hrs p.w., 2 s.h. credit (maximum total credit for Liberal Arts students, 4 s.h.); *Orchestra*: 63 members, 3 hrs p.w., 2 s.h. credit (maximum total credit for Liberal Arts students, 4 s.h.); *Women's Glee Club*: 53 members, 1½ hrs p.w., no credit for Liberal Arts students; *Men's Glee Club*: 63 members, 1½ hrs p.w., no credit for Liberal Arts students; *Supervisors' Chorus*: 47 members, 1½ hrs p.w., no credit for Liberal Arts students; *Choir*: 75 members, 2 hrs p.w., 2 s.h. credit (maximum total credit for Liberal Arts students, 4 s.h.); *Band* (R.O.T.C., replacing the Concert Band which still existed in 1932-33, but has since been discontinued because of financial stringency): 63 members, 2 hrs p.w., no credit. None of these organizations carries any cost for membership.

MUSICAL CLUBS AND SOCIETIES: *Phi Mu Alpha*; *Sigma Alpha Iota*.

RECITALS: Average of 10 by Faculty each year; by students, 36 public, and 30 private, recitals.

MUSICAL CALENDAR (1932-33): Included performances by Giovanni Martinelli, Soudeikine, Ellenor Cook, Harold Bauer, Eunice Norton, Lily Pons, Don Cossacks Russian Male Chorus, Paul Robeson.

DEPARTMENTAL EXCHANGES: "The Department of Music collaborates with the School of Speech in presenting light operas, such as *The Mikado*, 1932, *Chimes of Normandy*, 1934, and in the White Memorial oratorical programs; with the Department of Liberal Arts in arranging programs for the French and German Clubs; with the Department of Art in staging standard operas and plays, *Orpheus*, 1930, and *Electra*, 1932; with the Teachers College in offering a special course in the History of Music; with all colleges in offering recitals and concerts by students, Faculty members, and all music organizations; with the living centers by talks and discussions on music and programs, in music for Convocations and by furnishing leaders for college "sings." The Teachers College and College of Liberal Arts collaborate with the Department of Music in offering courses in English, History, Sociology, Philosophy, Foreign Languages, etc., and twelve hours in Education courses.

AIMS: '1. The professional training of composers, performers and teachers. Of necessity this training reaches a relatively small number of

students, but the training is intensive and complete, to insure the student against failure upon his emergence from the University into professional life.

'2. The training of the music amateur who desires to bring his talent to fruition in a non-professional way by means of technical and cultural study. This objective should reach an increasing number of students; generally students from other colleges of the University who are studying Music as a minor or as an elective.

'3. The training of the music lover, that he may make one of the large number of those who not only enjoy music, but understand and appreciate it by reason of a study of its periods, structure, and salient features. This objective should reach a still larger number of students, because no technical training is necessary, and a relatively short period of time is sufficient for the gaining of an elementary appreciation of music.

'4. The offering of a large number of free concerts and recitals by the students and Faculty members of the Music Department. This objective should reach, and at Syracuse does reach, the largest number of students.'

*Time of Visit: October, 1932.*

## VASSAR

INSTITUTION: Vassar College, Poughkeepsie, New York. *President*, Henry N. MacCracken.

HISTORICAL: Founded, 1861; opened, 1865. A School of Music was established at the opening of the College as an 'extra-collegiate department.' Edward Wiebé headed it, as Professor of Vocal and Instrumental Music. He had seven assistants and thirty-one square pianos. There were 'three branches of study: 1) *Piano*; 2) *Vocal Classes*; 3) Solo-singing, Organ-playing, and the higher branches of theory, Thorough-bass and Composition.' In 1867, Frederick Louis Ritter succeeded Wiebé and the professor was 'assisted by a full corps of competent teachers.' Lectures on the history of music were added. In 1875, for the first time, the student in good standing was encouraged to substitute Music for 'one semestral study in the collegiate course,' provided she devoted 'part of her time to the study of Harmony.' In 1891, the Music School was converted into a department of the College. The *Catalogue* for 1897-98 lists eight lecture semester-courses: Applied Harmony, Counterpoint, Applied Form, History of Music, Historical Form, and Interpretation (musical esthetics and the principles of interpretation). Practical instruction could be obtained, but no credit was given. Credit for Applied Music has been offered since 1917. George Coleman Gow, Professor of Music from 1895 to 1932, headed the Department during

its period of expansion. The Belle Skinner Hall of Music was dedicated in June, 1931.

ENROLMENT: Total, 1,210 (Women): 1,203 in the Liberal Arts College, 7 in the graduate schools.

MUSIC FACULTY: 12 members (exclusive of the Assistant Music Librarian, Department Secretary, Marston Teaching Fellow—teaches not over  $\frac{1}{3}$  time—, Assistant Organist—who does not teach. Of the 12 Faculty members, 4 are engaged only in part-time teaching). *Chairman*, George S. Dickinson.

EQUIPMENT: Music library: approximately 10,000 books and scores. 2,300 phonograph records, 4 listening-rooms. 27 practice rooms. Principal hall seats 1,200; the Chapel, 1,315.

ENTRANCE CREDITS IN MUSIC: 1 or 2 or 3.

MUSIC COURSES<sup>1</sup>—History and Literature: 140 *Music as a Literature* (6); 160b *Opera* (3); 340 *Evolution of Musical Materials* (8); 450a *Criticism* (2).

—Theory: 105 *Introduction to Theoretical Music* (6-7); 210 *Harmonic and Contrapuntal Materials* (6-8); 230a *Analysis of Design* (3); 235b *Analysis of Texture* (3); 310 *Polyphonic and Monophonic Writing* (6-8); 410 *Composition* (6-8).

—Musicology: 455b *Elements of Musicological Method* (2).

—Miscellaneous: 170b *Acoustics* (2); 500 *Independent Study* (Theory, Composition, History, Criticism, or Musicology) (2-12).

—Applied Music: Preliminary courses, without credit, 091 *Pianoforte*, 092 *Organ*, 093 *Violin*, 094 *Violoncello*, 095 *Voice*, 099 *Sight Singing*; Introductory courses, 2 s.h. credit each, 191 *Pianoforte*, 192 *Organ*, 193 *Violin*, 194 *Violoncello*, 195 *Voice*; Intermediate courses, 2 s.h. credit each, 291 *Pianoforte*, 292 *Organ*, 293 *Violin*, 294 *Violoncello*, 295 *Voice*, 298 *Instrumental Ensemble*; Advanced courses, 2-4 s.h. credit each, 391 and 491 *Pianoforte*, 392 and 492 *Organ*, 393 and 493 *Violin*, 394 and 494 *Violoncello*, 395 and 495 *Voice*, 590 *Independent Study*.

—Interpretation: Intermediate, 280 *Interpretation* (2); Advanced, 380 and 480 *Interpretation and Literature* (2 s.h. each).

A.B. COURSE WITH MUSIC MAJOR: Elected by 7 students. Requires a minimum of 24 s.h. credit in Music with a minimum of 21 s.h. credit in approved related subjects: total minimum requirement, 45 s.h. in the field of Music out of total 120 s.h. required for the A.B. degree. The maximum permitted concentration, 71 s.h. in the field of Music, is not attained in practice. Of the 24 s.h. credit which must be taken specifically in Music courses, 2 s.h. must be in Applied Music. No formal Music minor is offered. ("The student may make up her own

<sup>1</sup> Figures in parentheses represent credit in semester hours.

"minor" electively by hours and work, outside the jurisdiction of any "major.")

APPLIED MUSIC: Teachers paid on salary basis. *Individual instruction*: 2 half-hour lessons p.w., 7 hrs practice p.w., 2 s.h. credit p.a. (For 'Advanced' courses, 2 lessons and 12 hrs practice p.w. yield 4 s.h. credit.) A maximum concentration in Applied Music of 10 hrs is permitted to electives, with co-requirements in Theory, etc., of three times the number of s.h. credit taken in Applied Music. For Music majors, the maximum credit allowed in Applied Music is 10 s.h., or if *Interpretation* be included in the number, 16 s.h. In 1931-32, 34 students elected Applied Music without credit; in 1932-33, 43 students (40 students elected it with credit). *Cost*: 2 half-hour lessons p.w. and unlimited practice facilities, \$200 p.a.<sup>1</sup> *Group instruction*: No special fees. *Interpretation* (required of all students of Applied Music after their first year, but does not count in the required ratio of theoretical and historical work to Applied work, or in the total of Applied work permissible), 1 hr p.w., 2 s.h. credit p.a.; elective, *Instrumental Ensemble*, 1 hr p.w., 2 s.h. credit p.a. *Grades* in Applied Music are determined by the individual teachers, without examinations.

ORGANIZATIONS—*Choir*: 90 members, 3 hrs p.w., no cost, no credit; *Glee Club*: 60 members, 2 hrs p.w., \$5 dues, no credit. The rehearsals of Choir and Glee Club are purposely scheduled on the same evenings, so that students may not be members of both.

MUSICAL CLUBS AND SOCIETIES: *Tekla Club*; *Composers Club*.

RECITALS: By Faculty, 24; by students, 4, during the year. Also, performances by *The Chimesmasters*; Sunday evening organ recitals called *Dark Music*, in the Chapel; *Deutsches Verein Christmas Play*; *Faculty String Quartet*.

MUSICAL CALENDAR (1932-33): Included performances by Guy Maier, Philadelphia String Simfonieta, Musical Art Quartet, Conchita Supervia, Russian Symphonic Choir, Jacqueline Solomons, Josef Hofmann, Marcel Grandjany.

DEPARTMENTAL EXCHANGES: A half course in Acoustics is offered by the Physics Department and is designed particularly for students of Music. The Chairman of the Music Department collaborated for a number of years with members of the Departments of Fine Arts, Psychology, Philosophy and English on a half-course in Esthetics. In 1932, one of the members of the Music Faculty composed music for a production of the *Hippolytus* of Euripides, produced by the Greek Department and the students of Dramatic Production. In 1927, a student in the Department of Music composed incidental music for a production of Plautus' *Mostellaria*. A teacher in the Department of Physical Education has

<sup>1</sup> Reduced to \$150 p.a. at the close of 1932-33.



shown a special interest in exercises helpful to students of the piano. The Chairman of the Music Department writes:

Members of the Department have composed or arranged, and conducted, music for many plays given by the Experimental Theater. Members of the Department occasionally lecture in courses of other departments (for example, in the course in Education). I have spoken a number of times on the subject of English dramatic music through the time of the *Beggar's Opera* in the advanced course in English drama.

AIMS: 'A department, without taking to itself the status of a school of music, must offer courses in sufficient number to suit the needs of students who wish to acquire a broad and adequate knowledge of the field of music. It must neglect neither the technical side of the art nor its history. Its approach to music should be much the same as that of the department of English to its subject,—an approach at once scholarly and vital, resting on secure foundations and not lacking in the grace of enthusiasm. Its students should have acquired a background of exceptional value whether their desire be to go on to further professional study, or simply to enrich their future contacts with music by means of a background out of which discriminating judgments can be formed.

'The main factor in Vassar's music development has been the constantly expressed viewpoint that music is to be regarded as literature to be known and loved; that first-hand judgments are the true ones; that familiarity with the past is the basis for creation or analysis in the present, and gives security to the act of recreation of music by performance. Accordingly the facilities for examination of music as literature have been constantly enlarged, until there is now at the disposal of the student an exceptionally complete library touching on essentially every field which a college student can profitably investigate, either along the lines of theory or of history, even offering materials for training in the elements of musicology. The same historical method which unifies and strengthens every step is sought also for applied work. In fact the developing point of view which comes from intimate correlation of course with course and subject with subject is a chief advantage which the presentation of music in the college can give.'

*Time of Visit: October, 1932.*

## VIRGINIA

INSTITUTION: University of Virginia, Charlottesville, Virginia. *President*, John L. Newcomb.

HISTORICAL: Thomas Jefferson, founder of the University, planned that the original curriculum should include the teaching of Music. In drawing the plans for the central building, he specified in his own hand that one of the rooms should be devoted to musical studies. He adver-

tised in the papers of several cities in the North for a 'gentleman proficient on two instruments who could also teach musical composition.' Failing to secure either a suitable teacher or the funds to establish the department, Mr Jefferson was forced to abandon the project. One hundred years later (1919) the School of Music was established through the generosity of Paul Goodloe McIntire, and Music was offered as an elective or as a field of concentration. A Choral Festival was inaugurated in 1932 under the management of a State-wide choral organization.

ENROLMENT: Total, 2,550 (Men, except for the School of Education and the professional schools, which are coeducational): 1,508 in the Liberal Arts College.

MUSIC FACULTY: 2 members. *Chairman*, Arthur Fickenschler.

EQUIPMENT: Music library: 200 books, 10,000 scores. 200 phonograph records, 1 listening-room. 1 practice room. Principal hall seats 1,100.

ENTRANCE CREDITS IN MUSIC: None accepted.

MUSIC COURSES<sup>1</sup>—History and Literature: B-1 *Musical History and Appreciation* (3).

—Theory: A-1 *Music Fundamentals and Elementary Harmony* (3); B-2 *Harmony* (3); B-3 *Counterpoint* (3); B-5 *Composition* (3); B-6 *Orchestration* (3); C-1 *Advanced Composition* (3).

—Miscellaneous: *Choral Singing* (0).

—Ensemble: B-7 *Vocal Ensemble* (3).

—Applied Music: Pianoforte, Organ, Violin, Violoncello, Clarinet and other Wind Instruments, no credit. 'Orchestra: no instrumental instruction is given, but 1 year hour credit per year is allowed for the experience in Ensemble playing. Three years are required for the customary 3 hours credit.'

A.B. AND B.S. COURSES WITH MAJOR IN MUSIC: Not elected in 1932-33. Require 12 year hours credit in Music out of total 60 year hours credit needed for the degrees. Of these, none need be in Applied Music.

APPLIED MUSIC: All teaching is arranged privately between the pupils and the instructors. The cost of lessons and practice is variable. *Individual instruction* does not yield any academic credit. *Group instruction* in Vocal Ensemble, Music course A-1 and one year's work in the Glee Club being prerequisite, yields 1½ year hours credit p.a. for two years, with 3 hrs p.w. of attendance.

ORGANIZATIONS—*Glee Club*: 30 members, 2-3 hrs p.w., no cost, no credit (but membership for one year is prerequisite to the credited course, *Vocal Ensemble*); *Orchestra*: 10 members, 2 hrs p.w., no cost, 1 year hour credit; *Chorus*: inactive in 1932-33.

MUSICAL CLUBS AND SOCIETIES: None reported.

<sup>1</sup> Figures in parentheses represent credit in year hours.

RECITALS: By Faculty, 12 during the year.

MUSICAL CALENDAR (1932-33): Included performances by Percy Grainger, Fritz Kreisler, Sophie Braslau, Byron Warner, John Charles Thomas.

DEPARTMENTAL EXCHANGES: A Professor of Physics delivers an annual lecture on Acoustics for the students in *History of Music*. Professor Harry R. Pratt of the School of Music is also Professor of Dramatic Art, and the School frequently furnishes music for the production of classic and modern plays.

AIMS: 'The Music curriculum is designed to meet the requirements of men whose musical interests lie in the fields of composition or historical research. For the layman, there are courses in musical fundamentals and musical history, appreciation, and analysis. For credit toward a degree, whether the student is majoring in Music or not, the courses are on a par with those in Latin, Greek, Mathematics. In practical music, the emphasis is placed upon bringing to life, in rehearsal, the great works of the past, without thought of individual virtuosity and without intention of public performance.'

*Time of Visit: January, 1933.*

## WELLESLEY

INSTITUTION: Wellesley College, Wellesley, Massachusetts. *President*, Ellen F. Pendleton.

HISTORICAL: Opened, 1875. From the opening of the College, facilities for the study of Music were offered at what was originally a School of Music. Reciprocal relations were maintained between the two institutions. Charles H. Morse was Professor of Music. Instruction in Vocal Music was free to all students; private vocal and instrumental lessons were available. By 1878, a five-year Music course leading to the A.B. was established. In 1881, the Wellesley College of Music offered three five-year Diploma courses (Piano, Organ, Singing), as well as the five-year literary and musical course. In cases of great excellence, the B.Mus. was awarded for these courses. In 1882, for the first time, 'Music, Drawing, Painting, and Taxidermy are open to Juniors and Seniors in the regular four-years' course.' In 1884, Junius W. Hill succeeded Professor Morse; the entrance requirements of the Music School were made identical with those of the College. By 1898, the School had become the Department, and the B.Mus. course was abandoned in favor of the five-year A.B. and Certificate course, offered to the present day. Courses in Theory and History remained as electives in the College, 'open to all students without regard to previous knowledge.' Practical work was also elective, but yielded no credit. It required a small amount of Theory. Hamilton C. MacDougall headed the

Department from 1900 to 1927, succeeded by Clarence G. Hamilton, 1927 to 1933. Dr MacDougall organized, and still directs, the Wellesley Concert Fund. Alumnae Hall, where the large concerts are held, was completed in 1926. The Choir and Glee Club, formerly separate organizations, were amalgamated in 1927. The activities of the Choir (unpaid) have been supported for several years through the establishment of the Three Sisters Fund, the gift of Caroline Hazard, President of the College from 1899 to 1910.

ENROLMENT: Total, 1,538 (Women): 1,460 in the Liberal Arts College, 66 in the graduate schools.

MUSIC FACULTY: 9 members. *Chairman*, Clarence G. Hamilton, succeeded in 1933 by Howard Hinners.

EQUIPMENT: Music library: 1,303 books (exclusive of *rariora*, MSS, etc.), 1,870 scores, and 12 monuments. 400 phonograph records, 1 listening-room. 34 practice rooms. Principal hall seats 1,520.

ENTRANCE CREDITS IN MUSIC: 2.

MUSIC COURSES<sup>1</sup>—History and Literature: 206 *History of Music* (3) 305 *Development of Music through the Classic Period* (3); 306 *Beethoven and Wagner* (3); 307 *Schubert and Schumann* (1½); 308 *Mendelssohn and Chopin* (1½); 313 *Development of Symphonic Music since Beethoven* (3); 314 *Development of Dramatic Music* (1½). (In 1935-36 a course, 102 *Introduction to the History of Music*, is to be added, intended for the general student. Students taking this course may not elect 101 or 206.)

—Theory: 101 *Elements of Music* (3); 201 *Harmony* (3); 301 *Elementary Counterpoint* (3); 303 *Advanced Counterpoint and Composition* (3); 310 *Advanced Harmony* (3); 315 *Instrumentation* (3).

—Miscellaneous: 205 (Physics 205) *Sound* (1½).

—Applied Music: *Piano, Organ, Violin, Violoncello, Singing*, without credit.

—Interpretation: 103 *Interpretation* (discontinued in 1933) (1).

A.B. COURSE WITH MUSIC MAJOR: Elected by 23 students (exclusive of Freshmen). Requires 12-21 year hours credit in Music out of 60 year hours credit needed for the degree. Of these, none may be taken in Applied Music. A five-year course leads to an A.B. degree with Certificate in Music.

APPLIED MUSIC: Teachers paid a guaranteed basic salary, with compensation for schedules of teaching in excess of contract. No credit is given for Applied Music. Any student may elect 1 or 2 half-hour lessons p.w., provided she is at the same time taking one full course in Theory. Lessons may not be taken without Theory until or unless two full courses in Theory or their equivalent have been completed.

<sup>1</sup> Figures in parentheses represent credit in year hours.

Students who take the five-year course leading to the Certificate of the Music Department are required to take a course in the literature of the instrument which they are studying, or of the voice. The study of Theory is required throughout this five-year course. *Individual instruction*: Each half-hour lesson p.w. in Organ, Piano, Violin, or Singing costs \$75 p.a. One hour daily practice costs \$15 p.a., except for Organ, which costs \$20. *Group Instruction*: The course in Interpretation, when given, was open only to students taking individual lessons. No additional charge was made for this course.

ORGANIZATIONS (voluntary)—*Choir*: 112 members; 4 hrs p.w.; no cost, no credit; *Orchestra*: 39 members; 1 hr p.w.; dues, \$1; no credit.

MUSICAL CLUBS AND SOCIETIES: None reported.

RECITALS: By Faculty, 4; by students, 4, during the year.

MUSICAL CALENDAR (1932-33). Included performances by Boston Symphony Orchestra, Hampton Institute Quartette, Paul Kochanski.

DEPARTMENTAL EXCHANGES: In January, 1934, the course in Play Production gave Dryden's *All for Love*, reproducing as far as possible the costumes and styles of acting characteristic of a late seventeenth-century performance. A group from the College Orchestra played part of a *Suite* by William Young and the overture to Handel's *Fireworks Music*.

In May, 1934, the Greek Department, the Classical Club, the Art Department and the Music Department collaborated in a production of Euripides' *The Trojan Women*. The music for the chorus was written by two students, who made a study of Greek music for this purpose and coached the singers for the performance.

Professor Helen J. Sleeper of the Music Department read a paper on *Music in Seventeenth-century England* for the students in a History Department course *England under the Tudors and Stuarts*. She has also lectured on *Music in the Medieval Church, Court, and Market Place* for the students in another History course, *Medieval Life and Institutions*. In an Education seminar, she has twice lectured on *Rhythm*, especially as related to work with children.

In 1933, a Senior majoring in Music read a report on *Elizabethan Music* for a meeting of an English course, *Historical Development of English Literature*, which she was taking at the time.

In 1929 and again in 1934, the Music Department collaborated with the Art Department and the Department of Hygiene and Physical Education in a dance-drama production of the *Exultet*, a prose poem dating from the fourth century celebrating the lighting of the Paschal candle.

ATMS: Wellesley, like most other colleges, has three classes of students doing work in the Music Department: major students, who are able to

take from twelve to twenty-one year hours in the Department; non-majors confining themselves to a single course in Appreciation; and those who, though not majoring in Music, regard it as their chief avocation and manage to take sometimes as many as twelve year-hours, chiefly in the field of musical history.

Our aim with respect to the major students is a single and humble one: to cover the elementary work in Harmony, Counterpoint, and History with especial thoroughness. The course of study is therefore intensive rather than extensive, advanced work in Fugue, Composition, and historical research being left, except in rare cases, entirely for the post-graduate period. This scheme was adopted in the endeavor to make it possible for students to continue their musical studies after college without retracing their steps, as graduates of American colleges have too often been obliged to do in years past.

That aim is relatively easier to achieve in the field of Theory than it is in the History courses, where the mixture of major and non-major students inevitably creates for the instructor grave difficulties of method and approach. The ideal solution here, of course, would be separate History courses for majors and non-majors, but that is impossible for practical reasons. We are therefore about to make the experiment of trying partially to bridge the gap between major and non-major students by requiring of the latter, as a prerequisite to the History courses, a special course (three year-hours) in Elements and Harmonic Analysis. If this experiment is successful, all students who enter the third grade History courses, whether majoring in Music or not, should come to them equipped with a basic knowledge of Harmony as a principle of musical design.

Just how far this will go toward solving the problem of the mixed classes in History remains to be seen. But the experiment seems worth trying, for, without some such effort toward further technical knowledge, it is difficult to see how the teaching of musical history can free itself from its present bondage to the pedantry of historical fact and the dilettantism of the so-called appreciation school.<sup>1</sup>

*Time of Visit: December, 1932.*

## YALE

INSTITUTION: Yale University, New Haven, Connecticut. *President*, James R. Angell.

HISTORICAL: Chartered, 1701; opened, 1702. In 1855, Gustave J. Stoeckel was appointed Instructor in Vocal Music. The *Catalogue* for that year states: 'Scientific instruction is given in Vocal Music twice a week dur-

<sup>1</sup> This statement was supplied by Mr Howard Hinners, appointed Chairman of the Department of Music at the close of the year in which the Study was conducted.

ing the year . . . The exercises in this department are open to all classes . . . The entire course extends through two years, and has especial reference to sacred music.' In 1890, Stoeckel became Battell Professor of Music, and *Harmony*, *Counterpoint*, and *Forms* were offered as electives, open to any member of the University. Lectures were given on musical history, esthetics, analysis, and biography. In 1894, the School of Music was founded under Horatio W. Parker, and the B.Mus. was conferred on four candidates. Theoretical courses were increased, and Applied Music, under Samuel S. Sanford, was open to students of Theory. In 1896, a Certificate of Proficiency was first offered, examinations for which were conducted partly in writing, partly *viva voce*. 'An unprepared analysis of classical works will be required in addition.' By 1910, a knowledge of piano-playing was required of all Applied Music students except singers and 'cellists. The New Haven Symphony Orchestra was founded by Horatio Parker in 1896. He was succeeded by the present Dean in 1917. In 1917, Sprague Memorial Hall, which the School of Music now occupies, was completed. The Glee Club has twice toured Europe, giving concerts in 1928 in Gothenburg, Stockholm, Upsala, Copenhagen, Hamburg, Berlin, Dresden, Prague, Munich, Lucerne, Paris, and London; in 1932, in Paris, Zurich, Budapest, Vienna, Munich (joint concerts with choruses from Budapest, Belgrade and Munich universities), Rothenburg, Heidelberg, and Bonn. Member, National Association of Schools of Music.

ENROLMENT: Total, 5,631: 3,108 (Men) in the Liberal Arts College, 106 in the School of Music.

MUSIC FACULTY: 14 members. *School of Music, Dean*, David S. Smith.

EQUIPMENT: Music library: 4,000 books, 8,500 scores, and about 10,000 more books and scores in the Lowell Mason Collection. 100 phonograph records, 1 listening-room. 12 practice rooms. The Morris Steinert Collection of Keyboard and Stringed Instruments. Principal hall seats 2,846.

ENTRANCE CREDITS: Not accepted in Music.

MUSIC COURSES<sup>1</sup>—History and Literature: 23 *The Polyphonic Era* (2); 33 *The Classic Period* (2); 34 *Development of Music through Beethoven* (2); 43 *Progress of Music since Beethoven* (2); 44 *Dramatic Music* (2); 105b *Music since 1900* (alternate years) (2); 106a *The Bach Church Compositions* (alternate years) (2).

—Theory: 10 *Elementary Theory A* (3); 11 *Elementary Theory B* (3); 11b *Harmony A. Supplementary Division* (1); 13 *Sight Singing*

<sup>1</sup> Figures in parentheses represent credit in semester hours. Courses numbered 100 and over are generally spoken of as graduate courses and are open only to those students who hold the Bachelor of Music degree, or have done work which the School considers equivalent.

and Dictation A (2); 14 Keyboard Harmony (1); 21 Harmony B and Counterpoint (3); 24 Dictation B (2); 25 Keyboard Harmony B (10 minutes, in classes); 31 Strict Composition A (2); 32 Free Composition A (2); 35 Dictation C (1); 41 Strict Composition B (2); 42 Free Composition B (2); 45 Instrumentation A (1); 46 Orchestral Analysis (1); 51 Composition in the Sonata Form, and Conducting (3); 52 Instrumentation B (1); 101 Advanced Harmony (1).

—Miscellaneous: *Bibliography of Music* (1); 114 *Plainsong* (1).

—Applied Music: *Pianoforte, Organ, Violin, Violoncello, Ensemble*, not counted by hours—a five-year B.Mus. course. Maximum credit, 8 s.h.

—Music Education: 116 *Methods of Instruction in Violin Playing* (2).

A.B. COURSE WITH MUSIC MAJOR: Elected by 7 students. Requires 41 s.h. credit in Music out of total 120 s.h. needed for the degree. Of these, none has to be in Applied Music. Candidates for B.S. degree may elect courses in Music. A three-year course leads to a Certificate; a five-year course, to the degree of B.Mus. Undergraduates in the College take the A.B. first, if they plan to go on to the B.Mus., but the School of Music is not a graduate school, and the B.Mus. does not pre-require an A.B. No formal Music minor is offered.

APPLIED MUSIC: Teachers are paid on salary basis, except for one teacher who is on combined salary and fee basis, two on fee basis with fixed minimum, and one on fee basis without minimum. *Individual instruction*: For Music majors, 1 or 2 three-quarter-hour lessons p.a., 1 or more hrs p.d. practice, 1 or 2 s.h. credit p.a. For elective students, the same, with the provision that courses in Theory or History are co-required if the student wishes to receive credit for Applied Music. For electives and majors, the maximum credit in Applied Music which may be counted toward the degree is 8 s.h. in all. *Cost*: 1 lesson p.w. ( $\frac{3}{4}$  hr), \$115 p.a. for College students, \$140 p.a. for Music School students; one hour daily practice, Piano, \$15 p.a.; Organ, \$18 p.a. *Group instruction*, without credit: *Ensemble*, 1½ hrs p.w., \$70 p.a., not required; *Violin Class*, 1 hr p.w., no cost, no credit, but required of Advanced Violin students in B.Mus. course. *Grades* are 'given at the end of each term and mean no more than the impressions the performances and attitudes towards the work make upon the instructors.'

ORGANIZATIONS (voluntary, without credit)—*Orchestra* (New Haven Symphony, maintained by Music School): 81 members, mostly professional but including 12 from the School of Music and 1 A.B. student; hrs p.w. variable (rehearses 6 times for each concert), no cost; no credit; *Glee Club*: 75 members ('from 400 to 500 students try out for membership each year'); no dues; 3 hrs p.w.; no credit; *Choir*: 60



members; 2 hrs p.w.; 45 members are paid \$120 p.a. for Sunday services, 15 are paid \$220 for daily services; no credit; *Band*: 60 members; 5 hrs p.w. during Fall Term; \$3 deposit; no credit. The *Bach Cantata Club*, 200 members, is open to students, Faculty, and the public.

MUSICAL CLUBS AND SOCIETIES: None reported.

RECITALS: By Faculty, 26; by students, 9, during the year.

MUSICAL CALENDAR (1932-33). Included performances by Boston Symphony Orchestra, Vladimir Horowitz, Albert Spalding, Rosa Ponselle, Don Cossacks Russian Male Chorus, Paul Robeson, Helen Henschel, Georges Enesco, Myra Hess.

DEPARTMENTAL EXCHANGES: 'By vote of the Faculty, it is now required of a candidate for the B.Mus. that he give evidence of a reading knowledge of French and German. To serve a number of our undergraduates, a class in German was organized . . . The School appreciates the assistance of Germanic Languages in providing this special instruction.' The Music School has assisted in productions of Aristophanes' *The Frogs* and Euripides' *Iphigenia*, furnished incidental music for Molière's *L'Avare*, and assisted in a production of John Gay's *Polly* presented by the Elizabethan Club, all within ten or fifteen years.

AIMS: The School of Music is primarily a professional school, interested not so much in giving pedagogical training as in preparing the performer and especially the composer to enter music as a life work. It is also interested in giving College students who are musically endowed the opportunity for the development of their talents, and offers certain courses especially designed for the layman. The School of Music does not undertake to control the musical organizations in the College proper. It does, however, offer many concerts and recitals, and sponsors a symphony orchestra, made up chiefly of students of the Music School and citizens of New Haven, which affords ample opportunity for the musically inclined to hear good music.

*Time of Visit: November, 1932.*



*APPENDIX B*  
SELECTED DOCUMENTS



## § I

STATEMENT *by the former President of Smith, L. Clark Seelye, regarding College Music (1903):*<sup>1</sup>

If these studies are given a place in a college curriculum, they should be conducted in accordance with academic ideals, and they should be taught as thoroughly and on the same high plane as the other studies with which they have been co-ordinated. Much of the contempt with which such studies have been viewed by educators is due to the fact that they have been pursued in a superficial and elementary way, as an amusement or ornamental accomplishment. In college they are worthy of a different treatment, and Smith has aimed, by rigid tests of scholarship, to make them important elements in a liberal education. Few subjects are more definitely associated with intellectual creations. It is fitting that a liberal education should provide facilities for their study, and should not neglect entirely the cultivation of artistic talent.

## § 2

MEMORANDUM, *dated 24 October, 1933, from Edward J. Dent, Esq., Fellow of King's College and Professor of Music in the University of Cambridge, President of the International Society for Musical Research, President of the International Society for Contemporary Music, etc., etc.:*

In English universities, the course for the degree of Bachelor of Music is based mainly on studies preparatory to musical composition: Harmony, Counterpoint, Fugue, and Composition itself, if only in a comparatively elementary stage. An elementary knowledge of Acoustics is also required—that is, of Acoustics in so far as that science affects practical music; further, a general knowledge of the History of Music and the standard classical composers.

The number of students reading for a Mus.B. degree is small—at Cambridge about 6 or 7 students take the degree each year; but the degree is highly valued, and the graduates generally become music-masters in 'Public Schools' or organists in important churches. A few enter a more professional life, teaching in professional schools of Music or working in the theater.

The Degree of Doctor of Music is given solely for Composition, according to the tradition of many centuries. It is taken in mature life, at an age when a man has reached an assured position as a composer. The Mus.D. degree is not given for research, except at Edinburgh and some other more recent Universities.

<sup>1</sup> Quoted in R. D. Welch, 'The Music Department in Sage Hall,' *Smith Alumnae Quarterly*, February, 1925; p. 5 in the off-print.

It is possible to obtain a Ph.D. for musical research, but cases are rare, for the simple reason that musical research does not provide a career in England, and only those who have private means can afford to devote themselves to it seriously.

In Germany, research is the main function of the universities as far as Music is concerned, and studies in Harmony, Counterpoint, Fugue, etc., are considered to belong to conservatories and not to universities.

American universities would, I venture to think, achieve very valuable results if they could combine the advantages of both the English and the German systems. The drawback of the German system appears to be (as far as I can judge) that a vast number of dissertations are produced on unimportant subjects, often very inadequately treated because students cannot afford to pursue their research outside the libraries of Germany itself; while learning is completely divorced from practice. There is a wide gulf between the 'musicologists' and the practical musicians. The old music which is scientifically investigated is seldom performed and made accessible to the musical public. I have often noticed that English musicians seem to be far more at home in the practice of old music of various periods and styles than German musicians who in other departments may be much more accomplished. In England this intimate knowledge and understanding of old music are to be found among amateurs as well as among professionals. It is beginning to be regarded in England as part of liberal humanistic culture that a well educated man, if he is reasonably musical, should have some acquaintance with the English musical classics of the 16th and 17th centuries, just as he ought naturally to be well acquainted with the poetry and other literature of those periods.

Humane culture of this type is only made possible by the labors of the 'musicologists' and it is for this reason that 'musicology' in the strict sense ought to be encouraged and supported by universities. Learning by itself is not much use without the guidance of the artistic sense. What in English universities is called 'scholarship' may be defined as the application of the esthetic sense to erudition, and it is 'scholarship' of this type which the universities ought to promote in musical studies.

The work of musicologists may well be compared with that of archeologists and excavators of classical antiquity. It requires intensive training to decipher medieval manuscripts and bring to light the music of the remoter centuries. It requires scholarship and imagination to analyze these discoveries and to see what the artistic intention of their composers was; yet more to interpret them practically, to teach modern musicians to sing and play them in such a way as to make them appeal to the emotions, intellect, and imagination of modern hearers.

Work of this kind is valuable in many ways.

In the first place it is historical research which is a contribution to our entire knowledge of history and of the history of human culture.

It brings to light many works of music which may be performed and recognized as monuments of beauty, just as much as the classical sculptures in our museums are recognized as works of beauty.

Critics sometimes scoff at 'museum music'; but a performance of 'museum music' is the momentary creation of a museum which may be no less valuable educationally than a permanent collection of sculpture and painting. It is only by performance (under learned direction) that such music can be made to live.

Lastly, for those who are engaged themselves in musical research or in the organization of performance of old music, such study is an intensive training of the finer qualities of the imagination. A musicologist ought, when reading a manuscript in a library, to be able to create in his mind not merely the actual sounds of the notes represented, but more than that—the whole interpretation of the music, the whole of the poetry and emotion which an ideal performance would have evoked in the days when the work was first written. Training of the imagination in this way is of the greatest practical value; for it develops the faculty of understanding not only the music of the past, but that of the immediate present as well, and may contribute strength and vitality of intellect and sympathy to the whole musical life of a country.

The ultimate value of musicology to the community lies not so much in the actual discoveries made as in the development of a scientific and intellectual attitude to music in all its aspects. The object of a school of musicology should not be the piling up of dissertations, although some of these may contain work of great importance, but in the training of the imagination of those students who will afterwards go out into professional life, as teachers, lecturers, critics or whatever they may become, with a new source of life on the problems of music, and a consciousness of a mission to illuminate music by the light of intellect for all those with whom they may have to come in contact.

### §3

LETTER from a student (*M.A. in English, 1930*) recently returned from the University of Marburg, where he had been studying Philology:

The departments of *Musikwissenschaft* in German universities are very similar in their organization and conduct to the other departments of scientific and scholarly study. There seems to be no tendency to amputate music from the 'regular' curriculum, or to segregate it into a special category under the heading of 'fine arts.' The course which I attended,

covering the music of the rococo and classical periods, was pre-eminently academic; i.e., it was primarily for those seeking knowledge of these periods for its own sake, and only secondarily for those desiring a background for practical or creative work. The class met twice a week for lectures; the professor began very much as a teacher of literary history, in summarizing the characteristics of the period, and in relating the music very definitely to the literature and other artistic manifestations of the time. The discussions of individual composers were necessarily somewhat technical; yet each point was well illustrated by an example. These illustrative fragments were sometimes played on a phonograph,—yet when no record was available the professor had no hesitation in humming, whistling, singing, or la-la-ing the themes, or in playing them on a somewhat tinny but thoroughly adequate piano. (After seeing the toy-like piano with which Mozart worked in Salzburg, I decided that a big, expensive instrument is not necessary for the expression of a musical idea.) No composer was mentioned without dates and some facts concerning his life; yet these biographical data were always kept subordinate to a consideration of the man's personality as expressed in his music, to his contributions to the technique of music, and to the particular phase of culture represented by his compositions.

I said that the scholarly side of musical study received the greater emphasis. This does not mean at all that the practical phases were neglected. Seminars were conducted in conjunction with the lecture courses, in which every one who had the skill or talent had a chance to train himself technically. A choir of music students worked up a requiem which was very creditably done; and a student orchestra gave a fine rendition of Gluck's *Iphigenia in Aulis* as a prelude to the very impressive ceremony of inaugurating a new rector—all the more impressive for the heraldic costumes and ancient pageantry so much loved by Germanic peoples on these occasions.

On the whole one gets the impression that musical study in Germany grows out of a profound musical impulse, that whatever knowledge one acquires is acquired, not from a sordid desire to appear cultured, not from a diseased craving for scholarly facts but from a thoroughly wholesome enthusiasm for music itself, and from the desire to devote time and thought to a much-loved form of artistic expression.

#### §4

THE position of '*Stenography and Typewriting as Cultural Tools*' is stressed by H. J. Newman as follows:

Has it occurred to teachers that stenography and typewriting are not only vocational and utilitarian occupations, but that they relate to a cul-



tural economy and equipment and that they can be so treated? Do they know that teachers can appeal to the inherent curiosity of our young people, their interest in solving problems, their constructive and imaginative propensities in teaching these subjects?

We can relate these subjects in the curriculum and make them useful in acquiring other subject matter. Just as good spoken English is a desideratum in all classes, we can find ways of using shorthand and typewriting in other subjects; also in extra-curricular activities, clubs, and home and community affairs. . . .

. . . I believe stenography and typewriting have passed the utilitarian milestone and can be considered a general educational accomplishment, just as handwriting is and which they are in a high-speed machine age displacing in a large measure.

### §5

*Q.* Majoring in English, and still taking Musicology?

*A.* Yes. I was interested in criticism. It certainly is an eye-opener!

*Q.* How?

*A.* I always thought music was a kind of Romantic Mist.

### §6

*GRADUATE student, working toward A.M. in Music; took his A.B. last year, with a major in Music. Spoke enthusiastically about working with an exceptionally thorough teacher of History and Literature of Music—'So much better than the vague sort of thing.'*

*Q.* If you hadn't been a Music major, shouldn't you perhaps have preferred the 'vague sort of thing'?

*A.* I have a kind of mathematical mind, and like to get the facts. Non-majors as a rule *do* like to wallow.

*Q.* Do you think it is possible for them to get something out of 'wallowing'?

*A.* Yes—they come to concerts.

*Q.* To 'wallow'?

*A.* Yes.

### §7

*EXCHANGE in writing with a student majoring in Journalism:*

*A.* The best thing that could happen to Music instruction in this University would be for the State to pay adequate salaries to Applied Music instructors instead of requiring the Music students to pay high fees for

their lessons. On the fee basis, a competitive system inevitably grows up. Instructors have to 'promote' and advertise their best and second-best students as if they were the prize exhibits at a stock show.

*Q.* Why do you say, 'have to'?

*A.* Because such tactics are necessary to get enough students to guarantee them an income the next year.

*Q.* Then couldn't it be argued that fees serve as an incentive to both the instructors and the students?

*A.* Perhaps; but it's the incentive of the market-place, not the college campus. What would you think of a group of English professors who gave competitive public recitations of the themes of their star students and who used every possible means to push their 'prodigies' into fellowships and scholarships in order to get new students on a 'success' basis?

*Q.* Perhaps that analogy isn't fair. Couldn't it be that the performing element is more important in Music than in English?

*A.* Generally speaking that may be true. But when Music comes into the college curriculum, it should adapt itself to the standards and technique of higher education, or it shouldn't come in at all.

*Q.* You mean, it should 'conform'?

*A.* No; but I think that Music in the college curriculum should be restricted to the fields in which it *can* conform.

*Q.* By what criterion are you going to pick those fields?

*A.* They can't be picked by formulas, but they can be selected empirically: on the basis of the way courses which have been tried have worked out. Whenever a field of instruction develops into the kind of competitive exhibitionism I mentioned in regard to prize pupils, we can be sure that it is out of place in a university. It makes a vulgar show out of a fine art.

*Q.* Can you demonstrate?

*A.* A good example occurred here only last week. A student chorus of — voices, including students of three different Voice instructors, as well as many others who were not taking private instruction gave —'s —. The conductor of the chorus, naturally, was himself one of the Voice instructors. He gave all four of the solo rôles to his own students, though an impartial judge would probably have picked other voices for at least two of the rôles. In other words, professional pride and the fight for recognition overshadow every other consideration.

*Q.* Do you happen to know of two other singers who might have qualified for solo rôles?

*A.* Certainly. But it was a foregone conclusion that the key positions would go to students of the conductor. It's the only way he has to convince his students, and prospective students, that they get full value for the stiff fees they have to pay for his instruction.

*Q.* Do you think that such practices would be eliminated by putting the teachers of Applied Music on a straight salary basis?

*A.* Yes; to a great degree.

*Q.* This would impose a great financial burden on the college.

*A.* Nevertheless, that's the way it should be done. If a State system of higher education cannot afford to do it properly, then it should not attempt to do it at all.

*Q.* But if it were not done at all . . . what about the students who come to college with ability to play or sing?

*A.* That ability should be regarded as a part of the fundamental equipment for an education in the art of music, just as the ability to read and write and spell is the basic equipment of students of English for a study of the art of literature. In other words, their performing ability should be a tool of understanding, a means, not an end. . . . A university fulfills its obligation to the society which supports it if it develops audiences. It misses its calling and confuses its purpose if it tries consciously to give birth to artists.

## §8

*ANSWERS to the question, 'What to your mind are the advantages or disadvantages of the instructor's talking about the music while it is being played?'*

(a)

*A.* The disadvantages are that it diverts attention from the music and it keeps students from delving into the music themselves. They rely on the instructor to always tell them, and hence they don't concentrate on the music as they should. Also the talking keeps one from getting a glimpse of the music as a whole, as he is always trying to fit in the talking of the instructor with the music. I don't think there are any real advantages.

(b)

*A.* It annoys me exceedingly. Another instructor does more of the same. It's not so bad when we're purely studying Form.

*Q.* Does it amount to his doing all the thinking?

*A.* Yes; but when he gets through we have to do it ourselves. It does give us close familiarity with a few works. We can apply that, and maybe understand them better. I think close familiarity is an advantage.

*Q.* Then why do you resent the talking?

*A.* Because when I know what's coming (if, say, I've heard the piece before), talking spoils the fun. I don't like attempts to 'picture' the music, either. But I guess that's personal.

*Q.* You mean you like to listen to it just as music?

*A., nodding.* If you're told a story, you spend your time listening for it and wondering what part of it you're in now. If you're going to enjoy the music, you'll enjoy it anyhow without; and knowing the 'story' of a work may be a hindrance to you.

(c)

*A.* I do not think that it is any more justified than vivisection. Music alone can say so very much more than any words of an instructor, no matter how learned he may be, and his personal likes and dislikes may permanently turn students from an otherwise unoffending and genuinely deserving composition. I think a student has a right to resent it, whether he knows anything about music or not. Talking during music—it spoils it!

## §9

IN the list below are summarily reported the results of recognition tests practiced with a number of representative musical themes upon 31 Music students, 3 at Baylor, 2 at Bethany, 1 each at Carleton, Centenary, Converse, 2 at Fisk, 3 at Harvard, 2 at Iowa, 1 each at Mills, Oregon, 4 at Pomona, 2 at St Olaf, and 8 at Vassar. The 31 students had 483 chances to identify these themes, and were successful in giving reasonably positive identifications in 257 cases, or 53.4 per cent. These tests were given very informally, in a friendly way, to arrive at some estimate of the students' musical experience; and any evidence that they were at all familiar with the pieces played which could be elicited by repetition or continuation was accepted as ground for a check in the 'Yes' column. Only the vague, 'Well, I know I've heard it, but I just haven't any idea what it is,' was regarded as too insecure a basis for a positive mark. Most of these students were majoring in Music, but none of those did so well as a student in a Law School. Twenty-five of the themes were played to a group including 15 students of Applied Music at one Music School, and none of them knew any of the themes at all.

	<i>Asked</i>	<i>Yes</i>	<i>No</i>
BACH			
<i>Chorale: O Haupt voll Blut und Wunden</i>	9	7	2
<i>G Minor Fugue—'Big'</i>	16	11	5
<i>B Minor Mass—Ist 'Kyrie'</i>	6	0	6
<i>D Minor Toccata (for organ)</i>	5	5	0
<i>Toccata in F (for organ)</i>	4	1	3
<i>B-flat Minor Prelude (W.T.C., No. 22)</i>	5	3	2
<i>B-flat Minor Fugue (W.T.C., No. 22)</i>	1	0	1
<i>C Minor Fugue (W.T.C., No. 2)</i>	12	10	2

	<i>Asked</i>	<i>Yes</i>	<i>No</i>
<b>BEETHOVEN</b>			
<i>Piano Sonata—Appassionata</i> , 1st theme	6	4	2
<i>Piano Sonata—Pathétique</i> , 2nd mov't	1	0	1
<i>Piano Sonata—Opus 109</i> , 'Thema'	1	1	0
<i>String Quartet—Opus 59, No. 1</i> , 1st theme	7	1	6
<i>Symphony No. 3</i> , Opening	10	6	4
<i>Symphony No. 3</i> , Funeral March	2	0	2
<i>Symphony No. 3</i> , Scherzo	15	7	8
<i>Symphony No. 5</i> , 1st mov't	3	2	1
<i>Symphony No. 5</i> , 2nd mov't	25	17	8
<i>Symphony No. 5</i> , 3rd mov't	3	1	2
<i>Symphony No. 5</i> , Finale	5	1	4
<i>Symphony No. 9</i> , Ode to Joy	20	10	10
<i>Violin Concerto in D</i>	4	1	3
<i>Kreutzer Sonata</i>	1	1	0
<b>BERLIOZ</b>			
<i>Fantastic Symphony—'Idée Fixe'</i>	1	1	0
<b>BRAHMS</b>			
<i>Rhapsodie in B Minor</i>	10	3	7
<i>Symphony No. 1</i> , Finale	7	4	3
<i>Variations on a Theme by Haydn</i>	1	0	1
<i>Violin Sonata in D Minor</i> , 2nd mov't	1	1	0
<i>Waltz in A-flat</i>	13	10	3
<b>CHOPIN</b>			
<i>Funeral March</i>	3	2	1
<i>Valse in C-sharp Minor</i>	1	1	0
<b>DEBUSSY</b>			
<i>L'Après-midi d'un Faune</i>	21	11	10
<b>DVOŘÁK</b>			
<i>Symphony No. 5</i> , Largo	10	7	3
<b>FRANCK</b>			
<i>Symphony in D Minor</i> , 1st mov't	20	13	7
<i>Violin Sonata in A Major</i>	6	2	4
<b>GLUCK</b>			
<i>Orfeo</i>	1	0	1
<b>HANDEL</b>			
<i>Messiah—'He shall feed'</i>	8	6	2
<i>Messiah—'Pastoral Symphony'</i>	1	1	0
<b>HAYDN</b>			
<i>Austrian Hymn</i>	9	4	5
<i>Surprise Symphony</i> , 2nd mov't	11	9	2

	<i>Asked</i>	<i>Yes</i>	<i>No</i>
LISZT			
<i>Les Préludes</i>	1	1	0
MENDELSSOHN			
<i>Elijah—'Be not afraid'</i>	7	2	5
MOZART			
<i>Symphony in E-flat, Minuet</i>	19	5	14
<i>Symphony in G Minor, 1st mov't</i>	12	6	6
PLAIN-SONG			
<i>Dies irae</i> <sup>1</sup>	4	2 <sup>2</sup>	2
RAVEL			
<i>Bolero</i>	1	1	0
RIMSKY-KORSAKOFF			
<i>Scheherazade, slow mov't</i>	16	8	8
SCHUBERT			
<i>Litanei</i>	10	1	9
<i>Death and the Maiden</i>	1	1	0
<i>Symphony in C Major, 2nd mov't</i>	1	0	1
<i>Unfinished, 1st mov't, 2nd theme</i>	23	21	2
<i>Unfinished, expos., oboe theme</i>	16	4	12
SCHUMANN			
<i>Carnaval</i>	1	1	0
<i>Der Dichter Spricht</i>	2	0	2
<i>Grillen</i>	7	3	4
<i>Nachtstück in F Major</i>	1	0	1
<i>Romanze in F-sharp Major</i>	19	7	12
<i>Träumerei</i>	4	4	0
<i>Warum?</i>	10	3	7
SIBELIUS			
<i>Finlandia</i>	1	0	1
STRAUSS, JOHANN			
<i>Blue Danube Waltz</i>	1	1	0
STRAUSS, RICHARD			
<i>Till Eulenspiegel</i>	6	3	3
<i>Tod und Verklärung</i>	1	1	0
STRAVINSKY			
<i>Petrushka</i>	1	1	0
<i>Sacre du Printemps</i>	2	1	1

<sup>1</sup> A teacher of Appreciation and six students failed to identify this theme, although they were, at the time, studying a piece of music which made use of it.

<sup>2</sup> One of these students knew that Berlioz had used the theme but did not know its name.

## Selected Documents

225

	Asked	Yes	No
TSCHAIKOVSKY			
<i>Symphony No. 6, 4th mov't</i>	14	7	7
WAGNER			
<i>Tarnhelm</i> motive	1	0	1
<i>Tristan</i> —'Prelude'	11	8	3
<i>Tristan</i> —'Liebestod'	1	0	1
WEBER			
<i>Oberon</i> —Overture	3	0	3
	483	257	226

### § 10

*Senior* majoring in English: Recognition of various elements of music is more important, I think, than a mere knowledge of the music itself.

*Q.* Why?

*A.* Because you can apply your knowledge to any composition you hear.

### § 11

A TEACHER of *History and Literature of Music* is in despair that for her students the names of composers aren't linked with any music. 'What will they have a month after they have memorized all these facts?' This is the first year she has given the History courses. 'I believe I get more out of it than the students do,' she remarked.

### § 12

#### FATE KNOCKING AT THE DOOR

(a)

A JUNIOR who sang in the Choir had taken many Music courses. I played him all the principal themes of the *Fifth Symphony*, all four movements, starting with the last, but he recognized none of them until, finally, I played the first four notes. Then he exclaimed: 'Why, that's the *Fifth Symphony*! What would Mr — say! We had that in *The History of Music*!'

He revealed an abysmal ignorance of musical literature when tried with other themes. He knew none at all that I played. He was pitifully anxious to know what to do about it. 'What's the use of studying Music if you don't get to know something about it?' he asked.

(b)

SENIOR, English major; has had 40 hours of Music too; has had Public School Music, and will be legally permitted to teach it along with English. I went to the piano and asked if she could tell me what I was playing. I played the *Unfinished Symphony* . . . 'No.' Then I played almost every theme of the *Fifth Symphony*, including the opening. She couldn't place it. I made suggestions, asking whether she thought it was Schumann, or Beethoven, or Chopin, but none of these seemed quite right to her. Finally I asked, 'Debussy?' 'I don't know Debussy very well,' she replied. Finally she guessed that it might have been written about the time of Beethoven. When I told her what it was, she said that she had studied it in her History of Music course.

## §13

## THE RIVER LETHE

HE took *History of Music*; didn't like the approach—said that for the examination they had to memorize all the themes of Beethoven's symphonies and all the subjects of the 'Forty-eight.' They were given mnemonics for remembering the fugue subjects, and they were questioned on what So-and-so had said about the different fugues. He was more interested in remembering the fugue itself than in remembering what someone had said about it. He asked one girl who had taken the examination what she had said about such-and-such a fugue, and she replied that she had said, 'Sir Hubert Parry compares this fugue to the River Lethe.' He asked her what the River Lethe was. She did not know.

## §14

TEACHER of History of Music points out the beauties of Bach's orchestration as exemplified in a phonograph record of the Bach passacaglia (mispronounced) in a modern transcription for orchestra. He mentions particularly 'the skill with which Bach used the trombones,' though the passacaglia was written by Bach only for the organ.

No reference was made to the passacaglia form. After the class I asked him whether the students knew what it was:

A. Why, yes. I think so.

Q. Did you ever explain it to them?

A. No.

Q. How would they learn what it is?

A. Perhaps from reading, or from some other course.

Q. Is Form covered in any other course?

A. No. I don't think so.



## §15

ONE girl asked whether Bach's *Italian Concerto* was so called because it was in the form of the Italian overture. The teacher was puzzled; but did nothing about it.

## §16

A FACSIMILE of the holograph manuscript of the *Austrian Hymn* was held up for the class to see from a distance, and then played on the piano with the right hand only (soprano and alto parts), with this comment: ' . . . One of the last things Haydn played. He almost died with it on his lips.'

## §17

A STUDENT of History and Appreciation remarked that only once had she been asked to use a phonograph and make an analysis of a work. She had forgotten which work it was.

## §18

NOTES on a single university lecture in *History of Music* (50 minutes):

Opened with an account of the mass (*Kyrie Eleison, Gloria, Credo, Sanctus, Hosanna, Benedictus, Agnus Dei*); the *Stabat Mater*, 'a special Mass for the Virgin' (*sic*), the poem 'by a monk named Jacob Benedictus.' (*A girl in the class*: 'Is that name important?' *The teacher*: 'Not particularly. For accuracy, yes. If somebody asks you a question, it's sometimes embarrassing not to be able to give the answer.')

Defines a 'Round' and describes it. Describes a 'Catch.' ('Done away with about 1714 . . . Words often vulgar.') 'Canon dates from the thirteenth century.' ('Sumer is icumen in' given as example of Canon.) Discussion of Madrigal. Defined a motet 'The same as a madrigal, with this exception: that the words of a motet are sacred, the words of a madrigal are secular.' A general chronology:

1200-1400—'the development of the tools of music.'

1400-1600—'the birth of free composition.'

'With the establishment of the University of Paris, a school of Music was considered as important as any other department.'

The Netherlands School (1425-1625); the Gallo-Belgic School (1360-1460). 'Before this time, you've had your Crusades; your Mongol invasions; your Genghis Khan.' Mohammedanism introduced. Papacy at Avignon, 1305-1378; Milan Cathedral begun 1346; Petrarca, 1304-1374; Boc-

caccio, 1313-1375; Wycliffe, 1324-1384; Chaucer, 1340-1400; Hundred Years' War, 1337-1453; War of the Roses, 1453; Printing, 1438; Fall of Constantinople, 1453; Jeanne d'Arc, 1412-1431; Machiavelli, 1469-1527; Henry VIII; Hans Sachs; Michelangelo, 1475-1564; City Republics; Shakespeare; Cervantes; Massachusetts, 1620; Beginning of Romanoffs; Capture of Rome.

Before reading this list, he asked the class if they knew any names or facts about the periods of the two schools—Gallo-Belgic and Netherlands. They didn't, hence the list was read—(as was all the rest of the lecture).

Després and Dufay were dealt with rapidly; then Obrecht, 'the teacher of Erasmus.' Asked class who Erasmus was. No one spoke. He explained that he was 'the man who introduced Humanism into England.' Suggested they 'collate.' . . . 'Now, you take courses on the other side of the campus!' Then mentioned Torres; Willaert, who started the Venetian School; Orlando.

First Period (1425-1512)—'Tendency: perfection of technical counterpoint.' Greatest master: Ockeghem. His pupil, Obrecht. Canonic writing brought to its culmination.

The end of the hour brought the lecture to a close.

## §19

DR P. G. CLAPP *supplies the following statement about the abandonment of the fee system of payment for Applied Music teachers at Iowa, and the operation of the present system:*

Until the summer of 1921 instructors in Applied Music were paid their fees and no other salary, receiving 100 per cent of their fees in consideration of teaching Theory as well.

On the fee basis, teachers set their own scale of fees, subject to approval by the State Board of Education. The only exception to this arrangement was that from my appointment in 1919 to my directorship of the Department I received a stated salary. In the summer of 1921 the entire Department was placed on a straight salary basis with academic rank and appropriate scale of pay; and a flat fee of \$60 per semester for courses in Applied Music was charged for each registration, regardless of teacher. Under the fee system students selected their own teachers and determined for themselves whether they would take one or two lessons a week. Since 1921 only the two-lessons-a-week basis has been available for credit and the one-lesson-a-week enrolment without credit was abolished in 1923; the Department reserves the right to assign students to teachers,

although the preference of both teachers and pupils is considered. One thing we have to regulate is the tendency of parents to insist that students shall study with the senior teacher in the branch. We protect them by saying that only those students who show a certain degree of advancement and who make steady progress in the studio can reach the head.

The fee basis was attended by rivalry among teachers, and there were some cases of proselytizing for pupils. There was also a tendency toward easy grades. It was reported to me as part of my duty on which to base a reorganization, that in the five years between 1914 and 1919, nearly 75 per cent of the grades in Applied Music were A or B.

A difference in cost in studying with different teachers tempted some teachers to increase their prestige by charging high fees; while other teachers charged lower fees to secure many pupils. The present flat fee of \$60 per semester is based on the following factors:

The Department receives from the State a salary budget appropriation as any other department with an equal number of registrations; since individual instruction occupies more hours than class instruction and consequently demands a larger staff, the amount of the fee is computed to meet the difference between the cost of this type of instruction and the usual type of class instruction. In short, the Applied Music fee finances the added cost of offering individual instruction in the items for which the fee is charged.

### §20

FROM A LETTER *written by the Director of a School of Music to the President of a College visited:*

College executives who would be horrified at the mere thought of a teacher of Mathematics teaching fifteen hours a week frequently think nothing of overloading their teachers of Music Theory with schedules of twenty-five or thirty teaching hours per week. In certain instances where the teacher of Theory also teaches Applied Music, schedules of forty or even forty-five hours a week are not unknown. This is, of course, in line with the [idea] that Music should 'pay for itself,' or better yet, show a profit. . . .

### §21

THE *Dean of a Music School remarks:*

A Music department which is self-supporting is open to suspicion. I have told the University authorities many times that there is no more reason why Music should be self-supporting than why English should.

. . . No, I have no use for a Music department which is self-supporting—still less for one which makes a profit.

## §22

## FOUNDED ON FACT

A hypothetical college fixes its tuition at \$500 a year, and provides 120 semester hours of instruction for each student. Applied Music may be taken without credit, or with as much as 8 semester hours credit if the student wishes. In either case the charge for lessons and practice amounts to \$150 a year.

One student takes Applied Music without credit, and gets his music lessons and 120 semester hours of teaching besides.

Another student takes Applied Music with credit, and gets his music lessons and 112 hours of teaching besides.

Each of these students spends \$650 a year for instruction.

## §23

## FACTORS in the choice of Choir Members:

*Professor:* One man in college had a fine baritone voice. His father was bankrupt. His mother had died of cancer. He had the best voice on the campus, but he was refused admittance to the Choir because he couldn't take lessons. Couldn't afford them.<sup>1</sup> He washed dishes by day, and tended furnace till twelve at night, and got up and started the fire at five.

## §24

## How one girl got into a choral organization:

*The Director (about to give a voice-trial):* Are you nervous?

*Nervous Candidate:* No. Are you?<sup>2</sup>

## §25

## How the Choir happened to yield credit:

*The Chairman:* It came about this way as I understand it. The question came up at a Faculty meeting, whether the Choir would want to sing regularly once a month at Convocation. One professor spoke up and said, 'Give them credit, and then it can be part of the required work.'

<sup>1</sup> The Director of the Choir was also the Singing teacher.

<sup>2</sup> The Director of this choral organization was also the Singing teacher.

## §26

CONVERSATION *with a university Choral Director:*

*A.* We start with the assumption that the students are there because they want to be.

*Q.* Last night at the rehearsal of the University Chorus, I got there on the hour. You came about fifteen minutes late; some of the singers, still later. . . . Such laxness would have spelt disaster in most places, yet you had a bang-up rehearsal. How do you account for it?

*A.* Required attendance and punctuality are opposed to our general ideas. The people here are civilized.

*Q.* Does this freedom work because they are civilized; or do they become civilized because they are given this freedom?

*A.* Both. It's the influence of the 'upper crust' and also it's the style.

*Q.* A good many people imply that they would like to grant the same freedom that you do, but they claim that they can't because the students don't come from civilized homes.

*A.* Civilized homes! I'd like to take them down to the slums and show them the houses that some of my students come from.

*Q.* How do you keep order and discipline?

*A.* I use no discipline as such, no 'formalities of respect.' I simply treat them like adults, like civilized people. . . . If I don't need a girl at a rehearsal, I let her go. If I think her presence is more important to me than her 'date' is going to be to her, I tell her so, and she is on hand without any pressure or rules being brought to bear.

## §27

*A SUBSTITUTE for private lessons. Manager of a successful student orchestra (not credited) says:*

I think very few in our Orchestra are taking outside lessons . . . Can't think of one who is . . . It takes too much time . . . If they are taking lessons, they may not be playing in this group. Our work is a logical substitute for private lessons. The quality of playing improves during the year.

## §28

*COPY of a postcard addressed to 'WJZ Broadcasting Station, New York, New York,' and transmitted by the National Broadcasting Company to a member of the student orchestra which had performed over the radio:*

WJZ: Thank you for the concert by the — Orchestra<sup>1</sup> last night

<sup>1</sup> A college student organization which operates without Music credit. Its mem-

(May 1, at 10.30). It is hardly believable that students can do so well. It was spirited and precise. Can't you do it again? Can't you give us high types of music more often? It seems to me that you have fewer of the classical types (except for the Boston Symphony Orchestra) than the other large stations, and one wearies of so much jazz and so many skits.

Hopefully, etc.

### §29

#### REAL CREDIT FOR GROUP MUSIC

EDITORIAL from a college paper, dated October 24, 1932:

Among the highlights of Saturday's game was the performance of the Band between the halves. Bill — put it, 'The — Band was nicely dressed, and it played sweet music; but the — musicians staged a regular symphony concert combined with a musical spelling bee.' As the Band went through the intricate maneuvers of turning big letters into little ones, the stands looked on with mild interest, wondering slightly at the unusual number of clean white trousers. Then, however, forming on the — side, they played a symphonic medley of — songs, one of the best renditions they have ever attempted. This was evident from the unusual outburst of applause from both stands, when the players had finished.

Unfortunately the Band is an organization which is pretty much taken for granted by the undergraduates. Yet to graduates, who seldom return save for athletic contests, the Band is a distinct attraction and often one of the few links to their own college days. Indeed, if the Band were broken up, the loudest protest would come from the alumni. In addition to the lack of recognition by undergraduates, the members receive no subsidy from the University except for part of the expenses of their one outside trip. All others are defrayed from dues collected from the players themselves. However, the Band continues to do good work. It was a fitting tribute to their excellence that they were given the honor last night of broadcasting as the leading representative of the Eastern colleges.

### §30

ALMOST *anything might happen.*

Q. What do you think about the idea of credit for work in the Glee Club?

*Junior, majoring in Mathematics:* Well, I don't know. It's a problem.

bership is made up of Music majors, 4; other majors, 25; graduate students in Music, 0; other graduate students, 12; alumni, 1; Faculty, 1; paid musicians, 0; Total, 43.

It's mighty nice. We work for it; but of course we have to pay tuition for it, and I think in some ways it's too bad; for tuition keeps out a number of men who would otherwise sing in it.

*Q.* Do you think there are many of those?

*A.* There are a few. They're awfully busy, and if it weren't for the tuition they'd join.

*Q.* If there were no fee and no credit, would many drop out?

*A.* Some might drop out; but others might come in.

*Enter Another Student, Senior, A.B., who agrees, saying:* I don't think it would make any material difference.

### §31

THE following music was sung during 1932-33 by a non-credited Male Quartet operated by students at one college visited:

Adams, *The Bells of St Mary's*.

Anonymous, *The Bulldog on the Bank*.

Arranged, *Abide with me*.

*Beautiful Savior.*

*Jesus Savior, Pilot me.*

*Sweet and Low.*

*Climb up, ye chillun, climb.*

Gates, *Cornfield Melodies*.

*The Story of a Tack*.

Geibel, *Kentucky Babe*.

Hupfeld, *When Yuba plays the rumba on the tuba*.

Juengst, *Spin, spin*.

Kreutzer, *The Chapel*.

Loehr, *Rose of My Heart*.

*Where My Caravan has Rested*.

Nordblom, *Faderneslandet*.

Rasbach, *Trees*.

Sanderson, *Friend o' Mine*.

Sigler and Cleary, *Here it is Monday and I've still got a dollar*.

Truhn, *The Three Bumble Bees*.

### §32

THE following music was sung by the Madrigalgesellschaft mentioned above, p. 109:

Bach, *Auf meinen lieben Gott* (with oboe obbligato).

*Aus tiefer Not.*

*Danket dem Herrn.*

- Gieb dich zufrieden und sei stille.*  
*Komm süßer Tod.*  
*Nun ruhen alle Wälder.*  
*Wie schön leuchtet der Morgenstern.*  
*Break forth.*  
*I wrestle and pray.*  
*My soul, there is a country.*
- Bateson, *Your shining eyes.*  
 Brahms, *Es ist das Heil uns kommen her.*  
 Byrd, *Ave Verum.*  
     *Why do I use my paper, ink and pen.*  
 Edwards, *In going to my naked bed.*  
 Ford, *Since first I saw your face.*  
 Gibbons, *The Silver Swan.*  
 Giorgi, *Gloria et honore.*  
 Hassler, *Dixit Maria.*  
 Holst, *Swansea Town.*  
 Morley, *Fire, fire.*  
     *My bonnie lass.*  
     *Now is the month of Maying.*  
     *Shoot, false love.*  
     *Sing we and chant it.*
- Mozart, *Ave Verum.*  
 Palestrina, *Missa brevis.*  
 Peerson, *Upon my lap my Sov'reign sits.*  
 Rachmaninoff, *Cherubim Song.*  
 Surette and Davison, *Home and Community Song Book.*  
 Weelkes, *O Care, thou wilt despatch me.*  
 Wilbye, *Adieu, sweet Amaryllis.*

## §33

THE following music was sung by a non-credited group of students, men and women, about 80 in all, from two colleges, one of which was visited (see above, p. 110):

- Brahms, *Requiem* (3 times).  
     *Schicksalslied* (2 times).  
     Vocal quartets with Piano, *Opp. 31, 64, 92, 112.*  
     *Gypsy Songs.*  
     *Liebeslieder* (both sets).  
     *Tafellied* (2 times).  
     *Geistliches Chor* (2 times).  
     *Motets, Op. 29* (2 times).



Duets, *Opp.* 20, 28, 61.

*Naenie.*

*Gesang der Parzen.*

Motets, *Op.* 74.

*A cappella* choruses, *Opp.* 42, 62, 93*b*, 104.

Eight-part motets, *Opp.* 109, 110.

*Marienlieder.*

*Chorales*, and many other vocal works.

### §34

#### CREDIT DECLINED

##### (a)

AT an Orchestra rehearsal (Mozart, *Flute and Harp Concerto*; Handel, *Water Music*; Dvořák, 'Finale' from *New World Symphony*), the orchestra played very well. A lot of spirit and good intonation. The concertmaster is doing the work without credit by preference. The girl who plays the harp is majoring in Geology and does this work also without credit by preference.

##### (b)

A UNIVERSITY Chorus has 125 members. Twenty-four of them (19.2 per cent) accept college credit. The University Band has 102 members. Three of them (2.9 per cent) accept credit—because the Band is accepted as a substitute for Military Training, otherwise compulsory for Freshmen and Sophomores. A course in Chamber Music is taken by seventeen students. Six of them (35.3 per cent) take credit for it.

Over 86 per cent of the credit available for members of these three groups goes begging.<sup>1</sup>

### §35

WHEN the boy or girl leaves college, there is no impulse to continue any music. There are rare personal exceptions, I admit. But I don't know of groups of college graduates, like groups of high school graduates, who are forming orchestras for the sake of playing together. . . . There are many Columbia, Harvard, Yale, and Princeton men in New York City, and none that I know of in an orchestra.<sup>2</sup>

<sup>1</sup> For further details concerning the acceptance of credit for Applied Music, see Table III, p. 262, below.

<sup>2</sup> John Erskine, 'Music in the Curriculum,' *Bulletin of the Association of American Colleges*, XVII (1931), 70.

## §36

## THE IMPULSE TO CONTINUE

## (a)

GRADUATES of a University, who had played in a non-credited orchestra while in college, and to whom no instruction in Applied Music had been offered, with or without credit, formed an orchestra in 1924. There are about thirty in it now, most of them alumni, a few undergraduates, and occasional friends of both, 'especially on the unusual instruments.' The instrumentation is fairly complete, but weak in oboes, horns, and bassoons. It is financed by small dues and contributions from various alumni, and has operated continuously since 1924.

They rehearse for two hours, one night a week. Several of the members live out of town, but attend regularly. One horn player takes late trains to his home, sixty miles away.

## (b)

THE William Byrd Chorus was founded in New York in 1930. It is directed by its founder, B.S., 1929, a former Glee Club member, in conjunction with the former conductor of the student Orchestra at another university. (Neither of these parent institutions offers any Applied Music.) It meets on Sunday nights.

The members of this Chorus sing carols, motets, chorales, and are especially devoted to the Brahms *Requiem*<sup>1</sup> which they have performed several times in public. They have sung many times in churches and hospitals for charity. A list of the occupations of the members and the institutions from which they graduated follows. None of the colleges represented in this list gives credit for choral performance except Columbia, where the University Chorus is credited; and that is hardly an exception, for it is seldom elected by undergraduates.

Sopranos: Salesgirl in music store.

Medical student (Vassar).

Reporter.

Art student.

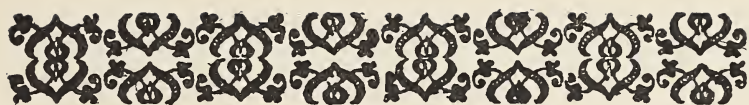
Students (3 from Vassar, 1 from Institute of Musical Art).

Graduates (2 from Vassar).

Chemistry teacher (Vassar).

Business women (2).

<sup>1</sup> This work was described by the Head of a Music Department to members of his Glee Club as written in 'cheap anthem style.' At the moment when this original characterization was voiced, a performance of the *Requiem* was being organized by one of his colleagues.



¶ Reasons briefly set downe by th'author, to perswade  
euery one to learne to sing.

**F**irst, it is a knowledge easely taught, and quickly learned, where  
there is a good Master, and an apt Scholler.

2 The exercise of singing is delightfull to Nature, & good  
to preserue the health of Man.

3 It doth strengthen all parts of the brest, & doth open the pipes.

4 It is a singular good remedie for a stutting and stamering in the  
speech.

5 It is the best meanes to procure a perfect pronounciation, & to  
make a good Orator.

6 It is the onely way to know where Nature hath bestowed the  
benefit of a good voyce: which giuft is so rare, as there is not one a-  
mong a thousand, that hath it: and in many, that excellent giuft is  
lost because they want art to expresse Nature.

7 There is not any Musicke of Instruments whatsoever, compa-  
rable to that which is made of the voyces of Men, where the voyces  
are good, and the same well fortified and ordered.

8 The better the voyce is, the meeter it is to honour and serue  
God there-with: and the voyce of man is chiefly to bee employed  
to that ende.

*Omnes spiritus Laudet Dominum.*

Since singing is so good a thing,  
I wish all men would learne to sing.

WILLIAM BYRD, IN PRAISE OF SINGING

From *Psalmes, Sonets, & songs of sadnes and pietie* (1588).

Harvard College Library.



\* Model.

Secretary.

Altos: Medical student (Vassar).

Students (4 from Barnard, 1 from Vassar).

Art students (2).

Artist.

Illustrator.

Business woman (Vassar).

Graduate (Vassar).

Tenors: Medical students (3 from Yale).

Business men (1 from Harvard, 2 from Princeton).

Writer (Princeton).

Lawyer.

Basses: Publisher.

Engineer.

Doctor (Cornell).

Dentist (Harvard).

Medical students (Columbia, Harvard, Yale, 1 from each).

Architect (Princeton).

Music students (1 from Princeton and 1 other).

School teacher (Harvard).

Diplomat (Yale).

Business men (1 from Harvard, 1 from Princeton, 1 from Yale, and 1 other).

Accompanists: Music students (2).

Business man (Harvard).

(c)

IN the Far West, a men's chorus of 84 members includes 28 graduates and former University students. They sing nothing but the best music, and sing it superlatively well.

## §37

### EXAMINATIONS

'A GOOD question is one which the poor student has more than enough time to finish while the good student is still writing.'<sup>1</sup>

A glance at the examinations in college Music courses discovers a large number of questions of a type more suitable in a grade school. Examinations in Music may compare well enough with the examinations in other departments of a given college; but the weakness of one does not excuse

<sup>1</sup> Quoted by E. S. Jones, *Comprehensive Examinations in American Colleges* (New York: Macmillan, 1933), p. 207.

the weakness of another. Music examinations are perhaps not worse than other examinations, but they are certainly not better. The following questions, chosen at random, are representative:

1. Who was the founder of Romantic opera?
2. Did Beethoven write any operas or symphonies?
3. Why does the French horn and trumpet finger differently [*sic*]?
4. What is a transposing instrument?
5. How can you tell male chorus music from mixed chorus music by the appearance of the score?
6. Name members of the Sax. family.
7. Who was Brahms?
8. Who was Bizet?
9. What is Program Music?

When a teacher explains a toccata in class and then asks on an examination paper, 'What is a toccata?' the examination hardly searches the student's intelligence. Music examination papers bring to mind the classic question, 'Who dragged whom around the walls of what?'

In setting examinations, a favorite device is to fall back upon the word 'Influence'—'*Trace the influence* of Bach on subsequent composers,' or the influence of almost anything upon almost anything else. An 'influence' can sometimes be 'traced' with some significance and authority by an experienced student possessed of first-hand knowledge. Valuable results are rather rare, even under the best conditions. Second-hand knowledge which a student may have absorbed from his teacher cannot produce sound conclusions, and the exercise has little value. For a teacher to point out the 'influences' in class, and then to ask his students to 'trace' them on examinations, has still less; but it is a mockery firmly entrenched in the prevailing system, and not confined to Music.

It is usually expedient to admit a proportion of factual questions. The most penetrating questions, however, are those whose answers are not definitely predictable, and it is upon these that Honors are based in colleges which set a premium on the student's ability to use his mind, rather than his memory. It is not necessary to attack the principle of memory-test examinations, for the issue has long since gone against them in every educational court of any standing. Good questions are hard to set, and answers to them are hard to grade. Including a certain number of factual questions, however, rules out the incompetents at once, and provides a small bonus for the conscientious and the capable.

As an example of good method, both in examining and grading, may be cited the following case. In a theme-identification test, five choral excerpts were played at the piano, and the students were instructed to 'give reasons for every opinion, making exact references to the musical material,' and further, to 'comment upon any characteristic or interesting de-

tails' which they found in the music. Each excerpt was to be 'ascribed to its composer, school, or period.' One of the excerpts was from Schumann's chorus, *The Lotus Flower*. One student's answer was:

Suspended ninths. Chromatic harmony; romantic. Close, rich grouping. Male voices. Homophonic style, with extreme sort of melody. XIX German; Romantic School. Maennerchor. Possibly Weber.

His grade on this question was (very properly) 100.

## §38

### CONSEQUENCES

EXCERPTS from examination papers:

- a) Bach's humor is sometimes naïve, but never slapstick.
- b) *Idée fixe*: theme of a girl with whom the young and doped musician is in love.
- c) Brahms *Waltz*—somewhat bombastic in style.
- d) Music grew out of the attempt of the people to make sensible noise at festivals.
- e) Mozart is more bizarre than Beethoven.
- f) *Describing a work*: . . . the soft haze in the pictures of Monet or Cortot.
- g) Contrapuntalism.
- h) Beethoven's *Third Symphony* has a very natural Horn Trio.
- i) Mozart, a composer of symphonies that are beautiful and amusing, but not stimulating.
- j) The symphony tells of his dreams in five movements.
- k) *Example of Bach fugue illustrates* the experimental counterpoint of the early eighteenth century.
- l) There is nothing risqué about Bach's music.
- m) The second movement of the Brahms *First* is said to be like a love song, but I'd rather have the second movement of the *Third* sung to me.
- n) Perhaps in Heaven there will be a word of resignation that all the joys of earthly life are over.
- o) *Theme-test reaction*: I don't know what it is and I don't even like it.
- p) *Haydn's music characterized*: Simple enough to understand, yet beautiful enough to inspire others.
- q) Schumann avoided the inevitable.
- r) The main theme of the slow movement is used at the anticlimax.
- s) The Afternoon of the Marble Faun.
- t) The Romanticists took their queue from Beethoven.
- u) *Elements re-interpreted*: Debussy writes in a tonic rather than a diatonic scale.

v) '*Symphony*' defined: The first movement is a means of getting one into a symphony; the second movement is a slow, somber movement which leads the listener down the ladder of despair. The third movement is a light, fanciful one, which throws light on the symphony. The final movement, with its slowing, more precise method, brings the hearer (if he has been listening) back to earth and to the realization that he had been carried to a world where elfs and so forth had entertained him.

w) The Italians were a very high-strung people and loved their music for what it was. . . . It was later that Gluck and Malipiero sought to elaborate on the simple themes and writing.

x) *Pelléas and Mélisande*, an opera of Auber, who followed the ideas of Gluck.

y) . . . Debussy's whole-note scale.

z) *Tristan and Isolde* . . . deals with pleasant harmonic changes and continual writing.

### §39

#### (a)

A SOPHOMORE, *A.B.*, attracted to one college visited<sup>1</sup> by its offer to pay all his expenses, instead of to another college visited which could not afford to do so, said:

*A.* When I was ready for college, college came to me.

*Q.* Will you explain what you mean?

*A.* When I was ready to meet the requirements of any, all, and the best colleges in America, then and only then did the colleges seek me with offers of financial aid.

*Q.* On the basis of your musical ability?

*A.* Yes, backed by scholastic standing. In general, the scholastic; in particular, the musical.

*Q.* Were you made any other similarly flattering offers?

*A.* Yes. By . . . [*naming three conservatories, one of them affiliated with a university*].

#### (b)

AT the end of his Freshman year, a talented *A.B.* student at one institution visited was enticed to another<sup>1</sup> to 'teach' and earn a *B.Mus.* He became the victim of his present *Alma Mater's* desire to have performing organizations of professional quality.

*Q.* How did you happen to come here?

*A.* Mr — drew me here. I knew all the other teachers.

<sup>1</sup> Offering credit for Applied Music and musical organization work.



*Q.* You say they offered you a teaching fellowship?

*A.* Yes. I was to teach [other] players and play in the Orchestra and Band. Just tuition at first. It has tripled since then.

*Q.* Do they offer similar opportunities to many others?

*A.* There's one who plays oboe and bassoon; one, horn; one, trombone.

*Q.* Have you had any college courses except in Music?

*A.* I did all that work at the University of ——. I took no Music there.

*Q.* No courses here outside of Music?

*A.* I took eight hours of Education last year.

*Q.* Did you learn Music in them?

*A.* No; they were straight Education courses.

*Q.* Do you wish you'd had more time for academic work outside of Music?

*A.* YES, SIR! Especially languages.

*Q.* Why?

*A.* It seems to have left me up in the air with my Music. I need languages and sciences. Not a Science course in either place. I feel like I should take time off and bring up those other things, because I've specialized in Music and I notice it.

*Q.* How?

*A.* In conversation with others, and because of interest. You feel you've climbed just one peak. The association with other arts—you need that too. I've thought about it a lot. You *realize*, when you've got this far. It's like a big hole in your make-up. Of course I've only had three years, and I get my degree this June.

*Q.* Would the School keep you on to get an A.B.?

*A.* Yes; they've offered me further teaching.

*Q.* Do you wish that you had been advised to elect the A.B. course with a major in Music?

*A.* I do. Or else the B.Mus. could be raised to a higher academic standard. I believe in doing that they could probably correlate the fields more—Music and Art. There's a big hangover. They overlap. Understanding one helps the other. We grow up in Music in one big column and don't understand the relation we have with the others, and I think we do have quite a bit.

*Q.* Only the arts?

*A.* I think you can relate it to a number of fields—sciences.

*Q.* This is an age of specialization. People say, 'Specialize early.' What do you think of that?

*A.* That's the cause of my trouble right now. I wanted to get through. People urged me to get through.

*Q.* You think that advice . . . ?

*A.* I think it did me harm.

## §40

THERE is considerable difference of opinion about the value of memorizing choral music. Some feel that unless the music is memorized the interpretation cannot be wholly free. Others feel that freedom is lost if the music is learned by heart. A prominent Glee Club Director at one university actually prefers not to have his singers commit their music to memory.

A CHORAL *Director writes:*

'Memorization is often made the excuse for failure to cover a sizable repertory in the year's work; and it is no excuse at all. [I might cite] one college Glee Club (male) whose Director finds it impossible to cover more than fifteen to twenty pieces in the year's work (nearly all of them being of questionable musical merit) as against another college Glee Club (male) whose Director finds it possible to cover (memorizing), with inferior singers from the standpoint of background and training, from fifty to sixty pieces each year, every one of which is of superior musical merit.'

Whatever the advantages of memorizing may be with reference to formal appearances in public, or the conduct of professional choruses, too much emphasis upon it cuts down the repertory of a college chorus. The more music a college group can work through, the better. Memorizing does not guarantee finish, in any case; and even if it did, no high degree of finish is needed to get pleasure and good out of membership in a choral group. Some colleges consider the profit to the singers more important than the pleasure of their occasional audiences. This is not at all to advocate slap-dash performances of music in public; but to urge the value of choral work apart from public performances.

## §41

PUBLIC School Music courses would not enter into the present discussion of the Liberal Arts program if they were confined to conservatory or B.Mus. curricula. But in several colleges, Public School Music Methods courses count toward the A.B. degree and in some it is even possible to major in Public School Music itself.<sup>1</sup>

<sup>1</sup> Methods courses are allowed toward the A.B. at 13 institutions visited (Baylor, Bethany, Carleton, Converse, Fisk, Grinnell, Iowa, Newcomb, Oberlin, Oregon, Pomona, St Olaf, Smith).

The A.B. major in Public School Music is offered at five of these (Carleton, Newcomb, Oberlin, Oregon, Pomona). It requires five years at Oberlin and four years at Pomona (A.B. plus Certificate).

Elsewhere, concentrated work in Methods leads to the B.Mus. (Baylor, Centenary,

No branch of College Music has had a more animated existence than courses dedicated to the production of Music teachers for the public schools. As soon as the demand for Music Supervisors was realized, colleges as well as conservatories mapped out courses of study which should train men and women specifically for this vocation. Since the public school teacher would rarely encounter any student whose musical knowledge and ability were advanced, emphasis came to be laid on methods of instructing the young, rather more than on the subject of Music itself.

Where Public School Music is taught in college, the emphasis on Methods has had its effect on the offering of more substantial courses. To mention perhaps an extreme illustration of this, at one college there is a semester course for training teachers of Appreciation for the first six grades and a two-semester course for training teachers for the seventh and eighth grades and high school, but no course whatever in musical literature itself, for either Music major or layman.

Sometimes several, sometimes only one Public School Music course is offered, but an examination of the course-offerings at colleges which teach Public School Music discovers that the Music student has, on an average, twice as many opportunities to take Methods courses as he has to study History and Literature of Music.

State regulations often compel students who plan to teach Music to take degrees; and the nature of the degree work is largely determined by what the State prescribes, for the A.B. as well as for the B.Mus.<sup>1</sup>

The reputation of the A.B. was built up in a period that excluded all directly vocational elements. It was recognized at some time in the remote past that holders of degrees were among the most capable teachers, and the content of the degree was undoubtedly one thing that made them capable teachers. For the State to require the degree of all its teachers was well advised but the dilution of the content of the degree is not.

Converse, Grinnell, Iowa, Michigan, St Olaf, Syracuse). Bethany offers the 'B.F.A. in Mus. Ed.' (Bachelor of Fine Arts in Music Education).

At Columbia, Methods courses are offered only at Teachers College. At Harvard, they are confined to the Graduate School of Education, but undergraduates may 'sit in' on them.

<sup>1</sup> A B.Mus. student remarked: 'Our State allows a B.A. to teach *anything* in grade or high school—Music or anything. A B.Mus. with a Public School Music major can teach Music in the grade or high schools, and any other subject in which he has had fifteen hours. A sixty-hour State Certificate allows them to teach any subject in the grades.'

In conversation with an A.B. student at another college, I asked:

Q. How did you happen to elect the A.B. course?

A. Because I felt like it was the safest thing to do.

Q. Why 'safest'?

A. Because I could teach Music and some other subject, if I had an A.B. first.

The possibility of electing Public School as opposed to College Music (and the opposition is not an illogical one, since the student of Public School Music Methods is taught many things which are also taught in Public Schools) appeals strongly to many students in planning their programs of study. They 'want to specialize early'<sup>1</sup> in a subject which will 'get them a job.' Many students who have elected Public School Music are very enthusiastic about it; some appear discontented with the lack of musical knowledge which results from emphasis on Methods rather than substance. A few seem even to acquire a distaste for the very vocation toward which they have been trained.<sup>2</sup>

The enthusiasm which most students of Public School Music do in general feel for the courses devoted to their subject cannot be regarded as a gauge to the merit of those courses. The average student elects them in pursuit of what he feels to be a far-sighted and 'practical' goal. Since the Public School Music courses are set up to serve this end, it is natural that the students should generally be pleased with them; and it also follows that a student will not be displeased even if the courses fail to give him more than a rote knowledge of music itself. Anything like a real understanding of music, a technical proficiency in Theory, or a generous reserve of musical knowledge such as would give both vigor and weight to his teaching is usually lacking. Equipped with a repertory of teaching-pieces, a few pedagogic devices, a smattering of Acoustics, the ability to play one or two instruments and finger most of the rest, and a college degree which testifies to these achievements, a student is prepared at graduation to offer himself to any school. He is likely to be little more than a walking textbook; but he has come up to the standard set for him.

## §42

THE commonest social musical organizations found in American colleges are the chartered musical fraternity and sorority. They perform many commendable offices.<sup>3</sup> They present musical programs, promote the musical activities in the college, and further the interests of American composition. In some colleges they raise the expenses of a visiting artist

<sup>1</sup> Cf. close of conversation reported in §39 (b), p. 241, above.

<sup>2</sup> Addressing a Public School Music major at one university:

Q. What was your feeling when you got through your Public School Music course?

A. That I hoped I'd never get a job in it!

<sup>3</sup> The members of a musical fraternity at one institution visited succeeded in bringing about far-reaching changes in the Department of Music during 1932-33. With the co-operation of the College President they exposed glaring abuses in the operation of the Department, and effected salutary measures.

or two each year, and one of their most agreeable functions is to entertain these guests.

Membership in these societies usually signifies some ability to perform or to compose; in at least one case, however, a fraternity, nominally musical, is organized like any other purely social, secret society. This fraternity owns a house which might offer unusual opportunities for a musically minded group; but one of the few musical members was 'glad that its membership was no longer limited to musicians.' He expressed the not unreasonable view that he should 'hate to think of living under the same roof with a group of students who were all musicians.'

In general, members of these musical societies are held together by a feeling of close comradeship. A musical fraternity at one college was described by one of the brothers as a 'free-lance bunch.' They eat together on Thursday nights; and 'put on a couple of musical programs at Chapel,' and sponsor a Minstrel Show. The thirteen members of this group, with the exception of a tenor and an organist, are all members of the Band or Orchestra; some play in both. Three are not majoring in Music.

A sorority at the same college is made up of young women who have a standing of B or higher, who are candidates for four-year degrees, and who are conspicuous for their talent. A member is admitted only on recommendation from her Applied Music teacher. The student who 'sponsored the sorority' said:

We do not pledge Freshmen. The pledges have to give an entire solo recital before the members of the local chapter. All members are performers except those who are majoring in Public School Music, and even they have to give a recital. We sponsor concerts at Chapel, and hold an annual tea. We have tried to be democratic. One girl who was taken in for her good looks, I felt a little sorry about.

The musical fraternity and sorority thrive not only on music but also on the things which characterize all secret societies. Rushing, rituals, and jewelry, have their perennial attraction for the undergraduate. The cost of these societies in initiation and annual fees is sometimes hard for the student to meet, but their influence in general is for the good.

Equally effective, democratic, and less costly to join and to support is the individual, non-secret club or society, which is found in many colleges which have no national fraternities. At one college a club of this sort has always been open to virtually any student—musical or other—who evinces an interest and is willing to pay two dollars a year.<sup>1</sup> The club meetings usually consist of a program of solos or ensemble music;

<sup>1</sup> Dues in this club were abolished in the Fall of 1932.

compositions by the members; talks by students, members of the Faculty, or outsiders; and the music is followed by modest refreshments, to provide a sociable atmosphere for discussion. They are held about once a fortnight throughout the year. Outside its own group, the club does not make any direct attempt to promote or control musical activities. Each Spring, however, it gives a concert made up chiefly of compositions by its members, performed by members, and open to the public without charge.

*APPENDIX C*  
SUPPLEMENTARY DOCUMENTS





# § I

## STATUS OF APPLIED MUSIC

*Prepared, in connection with the Supplementary Statements to Chapters VII, VIII, and X, by Dr Howard Hanson, Chairman of the Sub-committee.*

THE following tabulation indicates the status of Applied Music in each institution. The list indicates not only whether or not credit is granted for Applied Music instruction toward the Bachelor of Arts degree, but also signifies:

1. Whether or not parallel Theory courses are required.
2. Whether Applied Music credit is accepted for Music as a major subject or as an elective subject.<sup>1</sup>

Institutions *granting* credit toward the A.B. degree for individual instruction in Applied Music

— Arizona (Maj. & Elec.)	+ North Carolina (Maj. only)
+ Barnard (Maj. & Elec.)	— N. Y. U. (Elec.)
— Carleton (Maj. & Elec.)	+ Oberlin (Maj. & Elec.)
+ Columbia (as Maj. and as Elec.)	+ Occidental (Maj. & Elec.)
+ Converse (Maj. & Elec.)	+ Ohio Wesleyan (Maj. & Elec.)
+ Cornell (Maj. only)	— Oregon (Maj. & Elec.)
— Illinois (Elec. only)	+ Pomona (Maj. & Elec.)
— Iowa (Maj. & Elec.)	+ Rochester (Maj. & Elec.)
— Kansas (Elec.)	+ Smith (Maj. & Elec.)
— Laurence (Wisconsin) (Maj. & Elec.)	+ Syracuse (Maj. & Elec.)
— Louisiana State U. (Maj. & Elec.)	? U. Southern Cal. (Maj. & Elec.)
— Michigan (Maj. & Elec.)	+ Vassar (Maj. & Elec.)
— Middlebury (Maj. & Elec.)	+ Washington (Maj. & Elec.)
+ Mills (Maj. & Elec.)	+ Wellesley (Maj. & Elec. in a 5 yr. course)
— Missouri (Elec.)	? Wisconsin (Elec.)
— Nebraska (Maj. & Elec.)	+ Yale (Maj. & Elec.)
— Sophie Newcomb (1934) (Maj. & Elec.)	

+ = parallel Theory required.      — = parallel Theory *not* required.

Institutions *not granting* such credit

Depauw      Northwestern      Oklahoma      Virginia

Institutions *not offering* such instruction

Amherst      Bryn Mawr      California      Chicago      Harvard  
Pennsylvania      Radcliffe

<sup>1</sup> See Supplementary Statement I, p. 105, above.

## §2

*CREDIT FOR APPLIED MUSIC IN THE  
LIBERAL ARTS COLLEGE*

*Prepared, in connection with the Supplementary Statements to Chapters VII, VIII, and X, by Miss Ruth E. Anderson, Research Secretary of the Association of American Colleges.*

THE most significant fact revealed in the catalogue study of the 462 colleges comprising the 1934 membership of the Association of American Colleges is the chaotic condition with respect to the place of Music in the academic curriculum. Statements were frequently so vague and indefinite as to make tabulation impossible—and this was especially true in the case of credits for Applied Music. Music has not attained full educational status in the Liberal Arts college. It is only coming of age.

For various reasons five colleges had to be counted out of the study, leaving a total of 457 as the basis of the investigation. Of these, 130 (28.4 per cent) offer no courses in Music—at least not in Applied Music. Those, however, which teach Theory courses and no practicum are very few. The exact count was not taken.

Of the remaining 327, 191 (58.4 per cent) accept Applied Music for the Bachelor of Arts degree with Music as a major or the field of concentration. Thirty-five others (10.7 per cent) which offer courses in Applied Music make no definite statement on this point in the catalogue. One hundred and one colleges (30.9 per cent) either credit no work in Applied Music toward a major in Music, or offer no major in Music.

The status of Applied Music as a free elective in the course leading to the Bachelor of Arts degree is even more difficult to define. Of the 327 colleges, 141 (43.1 per cent) indicate that such credit, usually in limited amounts, is allowed. Fifty-six others (17.1 per cent) specify that a limited amount of credit in practicum will be given when accompanied by courses in Theoretical Music. In the case of 105 institutions (32.1 per cent) the catalogues contained no definite statement with respect to credit for Applied Music toward the A.B. degree, i.e., as a free elective. Twenty-five (7.6 per cent) do not accept such credit as fulfilling degree requirements.

Degree credit for participation in Glee Club, Choir, Orchestra, Band, Chorus, etc., is by no means confined to institutions which have departments of Music, since 18 of the 130 which offer no work in practicum allow credit for one or more of these activities. Of the 457 institutions included in the study 183 (40 per cent) indicate that credit for such participation, in more or less definitely limited amounts, may be counted

toward the Bachelor of Arts degree. Eight institutions definitely refuse to give credit of this kind and in 234 others there was nothing in the catalogue to indicate that credit was allowed, but statements on this point were often ambiguous. The catalogues of the remaining 32 did not list musical organizations.



## TABLES



TABLE I

YEARS IN WHICH FORTY-SEVEN INTRODUCTORY COURSES IN THE HISTORY, LITERATURE,  
AND APPRECIATION OF MUSIC ARE AVAILABLE, AND TYPE OF ENROLLMENT  
PERMITTED IN EACH, 1932-33<sup>1</sup>

Mixed = majors in any field  
C = closed  
O = open  
OP = open by permission

INSTITUTION	ENROLLMENT	F.		J.		S.		GRADUATES
		C	O	C	O	C	O	
AMHERST								
Study of Masterpieces	Mixed	C	O	O	O	O	O	O
Music Dramas of Richard Wagner	Mixed	C	C	O	O	O	O	O
BAYLOR								
History	Mixed	O	O	O	O	O	O	O
Appreciation	Mixed	O	O	O	O	O	O	O
BETHANY								
History	Mixed	C	O	O	O	O	O	O
BRYN MAWR								
History and Appreciation	Mixed	O	O	O	O	O	O	O

<sup>1</sup> See, in connection with this Table, pp. 27-29, 34 and 126, above.

TABLE I (continued)

INSTITUTION	ENROLLMENT	F. S. I.			S. GRADUATES		
		F.	S.	I.	S.	I.	S.
CARLETON	Mixed	O	O	O	O	O	O
	History	OP	O	O	O	O	O
CENTENARY	Appreciation						
	History	General students only <sup>1</sup>	C	C	O	O	C
CHICAGO	History and Appreciation	General students only <sup>1</sup>	C	C	O	O	C
	Music in the Modern World						
COLUMBIA	Mixed	O	O	O	O	O	O
	Survey	O	O	O	O	O	O
CONVERSE	Appreciation						
	History	General students only	O	O	O	O	O
CORNELL	Mixed	C	O	O	O	O	O
	History of Music						
	Art of Music	C	C	O	O	O	O
	History of Music	OP	OP	O	O	O	O

<sup>1</sup> But may be elected by Bachelor of Music students.



TABLE I (continued)

INSTITUTION	ENROLLMENT	F.	S.	J.	S.	GRADUATES
<b>FISK</b>						
Music Appreciation	General students only	C	C	O	O	O
History	Mixed	C	C	O	O	O
<b>GRINNELL</b>						
Appreciation	General students only	O	O	O	O	C
History	Music students only	C	O	O	O	C
<b>HARVARD</b>						
Typical Forms	Mixed	O	O	O	O	O
History	Mixed	O	O	O	O	O
<b>IOWA</b>						
Classical Music	Mixed	OP	OP	O	O	O
Modern Music	Mixed	OP	OP	O	O	O
<b>MICHIGAN</b>						
Introduction to Literature of Music	General students only	C	O	O	O	O
History of Music	Music students only	C	O	O	O	O
<b>MILLS</b>						
Symphonic Literature	General students only	C	O	O	O	O
History of Music	Music students only	C	O	O	O	O

TABLE I (continued)

INSTITUTION	ENROLMENT	F.	S.	J.	S.	GRADUATES
NEWCOMB						
Appreciation	Mixed	OP	OP	O	O	OP
History	Mixed	OP	O	O	O	OP
NORTH CAROLINA						
History	Mixed	C	O	O	O	O <sup>1</sup>
Appreciation	Mixed	C	O	O	O	O <sup>1</sup>
OBERLIN						
Appreciation	General students only	C	C	O	O	O
History	Mixed	C	OP	O	O	O
OREGON						
Appreciation	General students only	O	O	O	O	C
History	Music students only	C	OP	OP	OP	O
POMONA						
History and Appreciation	Mixed	O	O	O	O	OP
ST OLAF						
History	Mixed	C	O	O	O	O

<sup>1</sup> But not for graduate credit.

TABLE I (continued)

INSTITUTION	ENROLMENT	F.	S.	J.	S.	GRADUATES
SMITH						
Appreciation	Mixed	O	O	O	O	C
History	Mixed	OP	O	O	O	C
SYRACUSE						
History	Mixed	C	OP	O	O	OP
VASSAR						
Music as a Literature	Mixed	C	O	O	O	C
VIRGINIA						
History and Appreciation	Mixed	C	O	O	O	O
WELLESLEY						
History	Mixed	C	O	O	O	C
YALE						
Polyphonic Era	Mixed	C	O	O	O	OP
Development of Music through Beethoven	General students only	C	C	O	O	OP

TABLE I (continued)

## SUMMARY

	FRESHMAN YEAR	SOPHOMORE YEAR	JUNIOR AND SENIOR YEARS	GRADUATE
<b>COURSES REGULARLY OPEN</b>	14	32	46	32
General students only <sup>1</sup>	3	5	10	5
General students only*	0	3	3	3
Majors in any field	11	24	33	24
<b>COURSES OPEN ONLY BY SPECIAL PERMISSION</b>	7	7	1	6
General students only <sup>1</sup>	0	0	0	1
Music major only	0	1	1	0
Majors in any field	7	6	0	5
<b>COURSES REGULARLY CLOSED</b>	26	8	0	9
General students only <sup>1</sup>	7	5	0	4
Music major only	4	0	0	1
Majors in any field	15	3	0	4
<b>TOTAL COURSES</b>	47	47	47	47

<sup>1</sup> No credit for Music majors.

TABLE II  
APPLIED MUSIC AS A FREE ELECTIVE, 1932-33

INSTITUTION	LESSONS A WEEK	PRACTICE HOURS A DAY	CREDIT (S.H.) A YEAR	MAXIMUM CREDITS ALLOWED <sup>1</sup> (S.H.)	MAXIMUM NO. OF YEARS WITH CREDIT
BAYLOR	1 half-hour	1	1.66	6.66	4
	2 half-hour	2	3.33	6.66	2
CARLETON	1 half-hour	1	2	10	4
	2 half-hour	2	4	10	2½
CENTENARY	2 half-hour	1	2	8	4
GRINNELL	1 half-hour	1	1	8	4
	2 half-hour	2	2	8	4
IOWA <sup>2</sup>	2 half-hour	1 <sup>3</sup>	4	Variable	4
OREGON	1 half-hour	1	1	8	4
	2 half-hour	4	8	8	1
ST OLAF	1 half-hour	1	2	8	4
	2 half-hour	2	4	8	2
SYRACUSE	1 half-hour	1	4	8 <sup>4</sup>	2

<sup>1</sup> Not always attainable if only 1 half-hour lesson a week is taken.

<sup>2</sup> Free electives in Applied Music are the exception not the rule.

<sup>3</sup> Minimum; average 2.

<sup>4</sup> 12, prior to 1933-34.

TABLE III

## ELECTION OF CREDIT FOR APPLIED MUSIC, 1932-33

INSTITUTION	APPLIED MUSIC SUBJECT	REGIS- TRATIONS FOR CREDIT	REGIS- TRATIONS WITHOUT CREDIT	TOTAL REGIS- TRATIONS
COLUMBIA		32	127	159
	Piano	7	2	9
	Violin	9	3	12
	Orchestra	9	42	51
	Band	7	80	87
IOWA		33	211	244
	Chorus	24 <sup>1</sup>	101	125
	Band	3	99	102
	Chamber Music	6	11	17
SYRACUSE		21	29	50
	Piano	10	9	19
	Organ	0	1	1
	Harp	0	2	2
	Violin	1	2	3
	Violoncello	1	1	2
	Singing	9	14	23
VASSAR		40	43	83
	Piano	24	30	54
	Organ	5	0	5
	Violin	4	7	11
	Violoncello	1	0	1
	Singing	6	6	12
POMONA		38	16	54
	Orchestra	38	16	54
TOTAL		164 (27.8%)	426 (72.2%)	590

<sup>1</sup> Two of the twenty-four are Music majors; one of the two is a B.Mus. candidate.

TABLE IV  
CREDIT FOR GROUP MUSIC, 1932-33

INSTITUTION	GLEE CLUBS		CHORUS	CHOIR	ORCHESTRA	BAND	MISCELLANEOUS
	MEN'S	WOMEN'S					
AMHERST	NC		CA	NC	CA		
BAYLOR	CA	CA	CA	NC <sup>1</sup>	CA	CA	CA String quartet
BARNARD		NC	CA	NC	CA		
BETHANY		NC	CA		CA	CA	
BRYN MAWR		NC		NC			
CARLETON		CA		CA	CA	CA	NC String quartet
CENTENARY	CA	CA	CA	NC	CA	CA	NC Quartet
CHICAGO			NC	NC	NC	NC	
COLUMBIA	NC		CA	NC	CA	CA	
CONVERSE		NC <sup>2</sup>	NC	NC			
CORNELL	NC	NC		NC	NC	CA <sup>4</sup>	NC String quartets
FISK	NC	NC		NC			
GRINNELL	NC	NC	NC	CA	NC	CA <sup>5</sup>	NC String quartet

<sup>1</sup> A Cappella Choir organized 1934.

<sup>2</sup> Two points may be added to the final grade on any one subject for chapel attendance by Glee Club members.

<sup>3</sup> Three choruses organized since 1932-33.

<sup>4</sup> Substitute for Military Science requirement.

<sup>5</sup> Band counts for a certain amount of Athletics credit.

TABLE IV (continued)

INSTITUTION	GLEE CLUBS		CHORUS	CHOIR	ORCHESTRA	BAND	MISCELLANEOUS
	MEN'S	WOMEN'S					
HARVARD	NC			NC	NC	NC	
IOWA	NC	NC	CA	CA	CA	CA <sup>1</sup>	
MICHIGAN	NC	NC	NC	NC	CA	NC	
MILLS				CA	CA		
NEWCOMB		NC <sup>2</sup>			NC		
NO. CAROLINA <sup>3</sup>	NC		NC		NC	NC	
OBERLIN	NC	NC	NC	NC <sup>4</sup>	NC <sup>4</sup>	NC	NC <sup>4</sup> Choral Class
OREGON			CA	CA	CA	CA <sup>1</sup>	
POMONA	NC	NC		CA	CA	NC	NC <sup>4</sup> Chapel Choir
RADCLIFFE			NC	NC	NC		
ST. OLAF				CA	CA	CA	
SMITH		NC		NC	NC		
SYRACUSE	NC <sup>4</sup>	NC <sup>4</sup>	CA	CA	CA	NC	
VASSAR		NC		NC			CA Ensemble
VIRGINIA	NC		NC		CA		
WELLESLEY				NC	NC		
YALE	NC			NC	NC	NC	

<sup>1</sup> Substitute for Military Science requirement.

<sup>2</sup> Credited as Ensemble for candidates for the B.Mus. degree in Singing.

<sup>3</sup> No credit as such. Ensemble required of all Music majors all four years. Upon completion, Applied Music credit is granted.

<sup>4</sup> Credit allowed to B.Mus. students.



TABLE V

NUMBER OF INSTITUTIONS GRANTING CREDIT FOR ONE OR MORE  
CHORAL ORGANIZATIONS<sup>1</sup>

GEOGRAPHICAL SECTIONS	INSTITUTIONS			TOTAL
	GROUP A <i>Over 1000 students</i>	GROUP B <i>500-1000 students</i>	GROUP C <i>Less than 500 students</i>	
New England and Middle Atlantic States:	7 out of 19, 37 per cent	3 out of 17, 18 per cent	9 out of 16, 56 per cent	19 out of 52, 37 per cent
Southern States:	8 out of 17, 47 per cent	1 out of 10, 10 per cent	5 out of 25, 20 per cent	14 out of 52, 27 per cent
North Central States:	13 out of 28, 46 per cent	17 out of 28, 61 per cent	16 out of 41, 39 per cent	46 out of 97, 47 per cent
Western States:	10 out of 15, 67 per cent	6 out of 9, 67 per cent	1 out of 1, 100 per cent	17 out of 25, 68 per cent
Total:	38 out of 79, 48 per cent	27 out of 64, 42 per cent	31 out of 83, 37 per cent	
GRAND TOTAL:				96 out of 226, 42 per cent

<sup>1</sup> Reproduced, by permission, from Ruth Z. Steese, *Choral Music in the American Colleges*, a thesis presented for the Degree of Master of Music at the University of Rochester, 1933 (Rochester: Eastman School of Music, 1934), p. 8.

## TABLE VI

DISTRIBUTION OF CHORAL ACCREDITMENT IN COEDUCATIONAL INSTITUTIONS<sup>1</sup>

<i>ORGANIZATIONS</i>	<i>NUMBER OF INSTITUTIONS GIVING CREDIT</i>
Mixed Choruses or Choirs	52 out of 156, 33 per cent
Men's Glee Clubs	38 out of 121, 31 per cent
Women's Glee Clubs	34 out of 112, 30 per cent
A Cappella Choirs	37 out of 77, 48 per cent

<sup>1</sup> Reproduced, by permission, from R. Z. Steese, *op. cit.*, p. 9.

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